

THE HOWARD MORGEN GUITAR METHOD

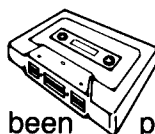
CONCEPTS:

Arranging for Fingerstyle Guitar

FINGERSTYLE JAZZ AND POPULAR GUITAR

By **HOWARD MORGEN**
Faculty, Manhattan School Of Music

FINGERSTYLE-JAZZ CASSETTE



A companion cassette for this publication has been prepared by the author – Howard Morgen has recorded over 25 of the book's full-sounding arrangements *exactly* as they appear in the text! All solos are performed in full, clearly illustrating Morgen's techniques and ideas. This cassette, coupled with the book, creates a unique sight/sound learning method.

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Introduction

Finger Style refers to those techniques that utilize the thumb or thumb pick and fingers rather than a flat pick alone to sound the strings. Finger style technique enables a player to produce melody, harmony and rhythmic bass lines simultaneously on widely separated strings and also to sound every note in a given chord at the same instant, all physical impossibilities with the flat pick alone.

Traditionally, finger style has been associated with classic, flamenco, Latin and country/folk music forms, while pick style has been preferred by the jazz and "pop" guitarist. In recent years the surge in popularity and exposure of all styles of guitar playing has resulted in a gradual merging of finger style based techniques with jazz and popular music. This trend has been influenced and encouraged by several factors:

1. A widening exchange of musical ideas and influences among jazz, Latin, classical, folk, rock and country music performers.
2. The concept of the classic guitar as a complete harmonic instrument, like a piano or a miniature orchestra, has made many non-classical players aware of the potential of the unaccompanied solo guitar. More and more jazz and "pop" players with acoustic and electric guitars are adding finger style or pick and finger style techniques to their playing to overcome the physical limitations imposed by the pick and to tap more effectively the harmonic and contrapuntal resources of the guitar.
3. The desire to duplicate piano and electric piano voicings that are not possible to play without finger style technique.
4. The interest of classically trained finger style soloists as well as arrangers and composers in the sound of the nylon stringed classic guitar applied to jazz harmony concepts and improvisation.
5. Technological improvements that make finger style playing more feasible on all types of guitars.
6. An economic need for solo performers and duos in restaurants and nightclubs.

The growing interest by performers of all styles of music in applications of finger style technique to jazz and popular music and the increasing number of arrangements published for finger style is evidence of the need for a comprehensive method devoted to the presentation and exploration of the techniques and concepts that have helped usher in the era of the solo guitarist. **The Howard Morgen Guitar Method—Fingerstyle Jazz/Popular Guitar** has been written in response to this need.

About This Method

This step-by-step guide to the reading, playing and arranging of popular and jazz guitar, finger style, is intended for the beginning student as well as for intermediate to advanced players of pick or finger style who are interested in applying finger style techniques to popular and jazz concepts.

PREPARATIONS: An Introduction to Fingerstyle Playing can be used by anyone interested in popular music who wants to become familiar with the techniques and concepts of finger style solo guitar playing while learning the rudiments of music, notation, basic theory and the guitar fingerboard. Teachers of pick style will find it a useful supplement that will help prepare students for today's solo playing concepts and contemporary chord voicings that require finger style or pick and finger style techniques. Teachers of classic guitar can use it as an introduction to the reading and authentic technique of the classic guitar by way of popular music.

All playing procedures and finger designations as well as descriptions for holding the guitar, for hand and finger placement, use and care of the nails, etc., are given in the orthodox tradition of the classic guitar. This approach enables the pupil to use supplementary material with little or no conflict. The early exercises and arrangements will develop the ability to read and play music written in two or more independent parts. A very gradual development of both hands is achieved by the use of open strings for the bass part in early studies and by placing both parts so that they are always played separately. Only after sufficient practice with duets and solos are the two parts played simultaneously. Emphasis is placed at first on all melody parts being played rest stroke. Chords and arpeggios with the free stroke, which can cause unnecessary tension if introduced too soon, do not appear until later in the book.

The arrangements in the last quarter of **PREPARATIONS** introduce chord playing and playing notes on adjacent strings with thumb and fingers. Most of the solos and duets from page 58 on are meant to be played with a jazz or "pop" feeling. Wherever possible, jazz harmonies and jazz bass lines are used so that the student is gradually prepared for the concepts and "sounds" that are explored in depth in **CONCEPTS: Arranging for Fingerstyle Guitar**.

CONCEPTS: Arranging for Fingerstyle Guitar provides a complete survey of the playing styles and techniques currently being used by finger style artists in the jazz, Latin, country and popular music idioms while supplying all the information and insights that are needed to produce original finger style arrangements. Each topic is illustrated by one or more arrangements of popular song "hits" and some of the greatest jazz standards ever written, together with a complete analysis of each arrangement.

Additional exercises with syncopation, contrary motion, slurs for the left hand, chromatic scale in octaves, scales in tenths, and arpeggios are placed in the Appendix to avoid interfering with the flow of the material. Also included in the Appendix are worksheets dealing with intervals, triads, chord construction, chord substitution, how to choose keys for fingerstyle, transposition and voice leading.

of supplementary material that is suggested at key points throughout the method. These recommendations range from early exercises in technique, elementary chord studies and basic theory, to works dealing with special areas of finger style playing (country, ragtime, Latin, classical, etc.), syncopation, jazz harmony and improvisation, arranging and advanced chord voicing. A graded and personalized course can be planned by selecting from among these studies according to the needs and interests of each player.

Howard Morgen's CONCEPTS: Arranging for Fingerstyle Guitar

Songs

- 10 JOSHUA
- 12 I'M WALKIN'
- 14 THE CRAWDAD SONG
- 16 JUST FRIENDS
- 20 THE FORTUNE COOKIE
- 22 ZOOM
- 24 FREIGHT TRAIN
- 26 SUR LE PONT D'AVIGNON
- 29 BELL BOTTOM TROUSERS
- 30 WHISPERING
- 32 LAMB STEW
- 32 C-JAM BLUES
- 34 FIVE FOOT TWO, EYES OF BLUE
(Has Anybody Seen My Girl?)
- 44 SWEET GINGERBREAD MAN
- 48 WHAT ARE YOU DOING THE REST
OF YOUR LIFE?
- 52 JUST YOU, JUST ME
- 55 BOLD MacDONALD
- 56 SAINT JAMES INFIRMARY
- 57 BONNIE
- 58 MY GRANDFATHER'S CLOCK
- 60 TAKING A CHANCE ON LOVE
- 62 DON'T GET AROUND MUCH ANYMORE
- 64 IN A MELLOW TONE
- 68 BLUE MOON (excerpt)
- 69 STAIRWAY TO THE STARS (excerpt)
- 70 PEG O' MY HEART

Technique, Theory and Exercises

- Preface 6
- The Choice of Guitar for Finger Style 6
- INDEPENDENCE BETWEEN THE THUMB
AND FINGERS 7
- Syncopation with the Tie 7
- Supplementary Suggestions 11
- Keys for Solo Guitar 11
- The Key of E major 11
- The Key of A major 13
- Cut Time and the Quarter Note Triplet 14
- The Key of D major 16
- Supplementary Suggestions 18
- THE BASS LINE: Rhythmic Devices 18
- The Muffled Bass 18
- "Roots" 18
- More Practice with Syncopation 19
- Syncopation with the Dotted Quarter Note
and the Tie 22
- The Alternating Bass 24
- The Stride Guitar 26
- A Simple Stride Arrangement in Four Steps 27
- Worksheet for "Bell Bottom Trousers" 28
- Supplementary Suggestions 29
- THE BASS LINE: Walking Bass Lines 31
- Supplementary Suggestions 35
- CHOOSING NOTES FOR THE BASS LINE 36
- How to Find Walking Bass Lines with the Aid of
Chord Symbols 36
- Short Excerpts from Five Standards 38
- Choosing the Key for Your Finger Style Arrangement 42
- How to Write a Simple Transposition 42
- How to Find a Bass Line from the Piano Sheet 46
- TONAL ELEMENTS IN A BASS LINE 46
- Adding Interest to the Bass Line 47
- Extending Lines with Passing Tones 50
- Principles for Building a Bass Line 53
- Supplementary Suggestions 66
- INTRODUCTION TO CHORD-MELODY PLAYING 66
- Constructing Chord-Melody Solos from Piano
Sheet Music 66
- Chord Voicing and Chord Inversion 68
- Close and Open Voicings 69
- Supplementary Suggestions 71
- HOW TO REHARMONIZE SONGS 71
- Terms for Reharmonization 72
- Tools for Reharmonization 73
1. Relative Majors and Minors 73

75 THE GREEN LEAVES OF SUMMER

80 GREENSLEEVES part one

84 TOWN HOUSE BLUES

88 THE SIDEWALKS OF NEW YORK
(East Side, West Side)

91 OLD TIME RELIGION

92 THAT OLD FEELING

94 STAIRWAY TO THE STARS

96 SWEET AND LOVELY

102 LONESOME ROAD

104 BLUES FOR HY

111 BLUE MOON

114 THE GENTLE RAIN

118 DON'T BLAME ME

120 HAVE YOURSELF A MERRY LITTLE
CHRISTMAS

122 STOMPIN' AT THE SAVOY

126 THE BOY NEXT DOOR

128 NOBODY DOES IT BETTER

130 HANDY MAN

136 BONFIRE

138 THE SHADOW OF YOUR SMILE

140 ON GREEN DOLPHIN STREET

144 GREENSLEEVES part two

150 LAURA

2. The Cycle 74

Substitution and Addition with the Cycle 76

3. Reharmonization with Half Step Progression 77

*Melody and Original Chord Progression
for "Greensleeves"* 78*Chord Substitution and Analysis
for "Greensleeves part one"* 79*The Turnaround* 82*The Right Hand c or Fourth Finger* 84

4. Reharmonization with the Flat Five Substitute 85

5. Reharmonization with Passing Tones 89

The Cycle and the Bass Line 98

Skipwise Bass Line Motion with the Cycle 98*Stepwise Bass Line Motion with the Cycle* 99*Bass Line Analysis: "Blues for Hy"* 103Adapting Chord Melodies for "Instant" Finger Style
Arrangements 106*Strengthening the a Finger* 108

Quarter Note Triplets in Common Time 112

Three Against Two 116

Low D Tuning 124

More Tunings 125

Practice with Sixteenth Notes and Dotted Eighth Notes 125

Rhythmic Devices for Latin Music 132

Rhythms for the Bossa Nova and Samba 135

Imitation 143*Analysis: "Greensleeves part two"* 143

ARTIFICIAL HARMONICS 146

COMBINING HARMONICS WITH REGULAR
(NON-HARMONIC) NOTES 147*Scales with Harmonics* 153

APPENDIX 154

Slurred Notes 154

Intervals 156

Table of Keys for Solo Guitar 158

Notes Above the Fifth Fret 159

Chord Chart 160

Chord Function 162

Table of Chord Embellishments 163

Experimenting with Chord Substitution 165

How to Transpose a Melody Using the Staff 169

Finding Moving Lines with Chord Symbols 170

Supplementary Suggestions 174

Scales in Tenths 175

Three Studies in Contrary Motion 177*Chromatic Scale in Octaves* 177

The Arpeggio 178

Harmonics 186

Natural Harmonics 186

Right Hand Harmonic Technique 187

Supplementary Suggestions 188

Artist List 188

Preface

CONCEPTS: Arranging for Fingerstyle Guitar will introduce you to the concepts, techniques and insights that are needed to develop and to play original finger style arrangements. A fundamental concept underlying most finger style solos, independence between the bass and melody parts (thumb and fingers), is explored through the study of syncopated melodies over a steady bass beat. The independent bass is then studied in two categories, *Rhythmic Devices* and *Walking Bass Lines*, which are defined, analyzed and demonstrated with arrangements of well known standards and popular song hits.

After the concept of independent melody and bass parts has been firmly established, the theory, thought processes and techniques that go into the making of a finger style arrangement are examined and applied. As each topic is presented, the reader is given the opportunity to participate in either the construction or the analysis of the accompanying arrangements.

Every effort has been made to supply all the information needed to understand and to play the material presented in **CONCEPTS**. Difficult syncopations are introduced for analysis and practice before they are used in the arrangements. Chord diagrams and spellings are included with the chord symbols where they are needed, as well as fingerings for both hands.

Today's guitarists, recognizing a need for more individuality in performance, want to arrange and compose for their instrument. It is hoped that this book will be a valuable tool for those seeking to develop new techniques and versatility.

The Choice of Guitar for Finger Style

Today, finger style guitar can be played on metal stringed folk (round hole), orchestral (*f* hole), and electric guitars, as well as on the traditional nylon stringed classic guitar. This is possible because of the interest of players of all styles of music in finger style technique which has, in turn, led to innovations in the instrument and its accessories. Some of these innovations include wider necks, lower action, lighter gauge metal strings, flat wound and nylon tape wound electric guitar strings (easier on the fingernails), electronic pickups for either electric or acoustic guitars, and electric "cut-away" nylon stringed guitars.

The choice of which type of guitar to play is largely a matter of personal preference for the sound quality, range and general physical characteristics of the instrument.

Independence between the Thumb and Fingers

Many of the finger style concepts and techniques you will be learning in this book are dependent upon the ability of the thumb to move independently of the fingers. This independence enables you to provide a strong, steady rhythm in the bass throughout an arrangement, regardless of what is going on in the melody part. The contrast between a steady bass beat and a rhythmically free and independent melody is one of the most appealing characteristics of the finger style sound. The feeling of playing two independent parts simultaneously is something that has to be experienced to be fully appreciated.

You can develop independence between the thumb and the fingers of the hand that sounds the strings by regular practice of syncopation in the melody part (played with *i, m, a*) against a steady bass part (played with *p*).

Syncopation: the shift of a rhythmic accent from the *beat* to the *off beat*.



In the third and fourth measures of the following example, the note that would fall on the third beat of the measure is *anticipated* by the use of the tie on the last half of the second beat. When a tie is used in this manner, a shift in accent or **Syncopation** occurs.

SYNCPATION WITH THE TIE



EXERCISES WITH SYNCOPATION TO DEVELOP INDEPENDENCE BETWEEN THE THUMB AND FINGERS

The right hand finger and thumb designations *p, i, m, a*, when viewed along with the count 1 & 2 & 3 & 4 &, indicate both the fingers that pluck the strings and on which beat the strings are to be plucked. Count out loud as you play and repeat each exercise many times before going to the next.

Play all syncopations with a jazz or swing feeling, so that all consecutive eighth notes, notated , are felt .



8.

4. *1 & 2 & 3 & 4 &*
m i m i

5. *1 & 2 & 3 & 4 &*
m i m i

6. *1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &*
m i m i m i m i m

7. *1 & 2 & 3 & 4 &*
m i m i

8. *1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &*
m i m i m i m i m

9. *1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &*
m i m i m i m i m

ADDING THE BASS PART

m i *m i* *m i* *m i*

m i *m* *i m* *i* *m i* *m* *i m* *i*


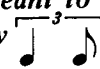
The musical score for 'The Little Boat' is written on a single staff with a treble clef and a common time signature (C). The melody consists of a sequence of eighth and quarter notes, with some notes beamed together. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). This sequence is repeated four times. The first two repetitions are marked with a first ending bracket (m) and a second ending bracket (i). The third and fourth repetitions are marked with a first ending bracket (m) and a second ending bracket (i). The piece ends with a double bar line and repeat dots. Below the staff, there are four measures of bass notes, each marked with a first ending bracket (m) and a second ending bracket (i). The notes are: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half). The first two measures are marked with a first ending bracket (m) and a second ending bracket (i). The third and fourth measures are marked with a first ending bracket (m) and a second ending bracket (i). The piece ends with a double bar line and repeat dots. The tempo is marked 'p' (piano) and the dynamics are marked 'p' (piano) and 'f' (forte).

The musical score for 'The Rose Tree' is presented on a single staff. The melody is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed eighth notes. The lyrics are written below the staff, aligned with the notes. The score is divided into four measures, each containing a different melody. The first measure is marked with a 'p' (piano) dynamic. The second measure is marked with a 'p' (piano) dynamic. The third measure is marked with a 'p' (piano) dynamic. The fourth measure is marked with a 'p' (piano) dynamic. The score ends with a double bar line and repeat dots.

The musical score for 'The Little Boat' is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of four measures, each containing a sequence of eighth and quarter notes. The notes are labeled with 'm' for middle and 'i' for inner. The first measure is: m (quarter), i (quarter), m (quarter), i (quarter), m (quarter), i (quarter), m (quarter), i (quarter). The second measure is: m (quarter), i (quarter), m (quarter), i (quarter), m (quarter), i (quarter), m (quarter), i (quarter). The third measure is: m (quarter), i (quarter), m (quarter), i (quarter), m (quarter), i (quarter), m (quarter), i (quarter). The fourth measure is: m (quarter), i (quarter), m (quarter), i (quarter), m (quarter), i (quarter), m (quarter), i (quarter). The score ends with a double bar line. Below the staff, there are four measures of accompaniment, each consisting of a single eighth note followed by a quarter rest. The notes are labeled with 'p' for piano. The first measure is: p (eighth), p (quarter), p (quarter), p (quarter). The second measure is: p (eighth), p (quarter), p (quarter), p (quarter). The third measure is: p (eighth), p (quarter), p (quarter), p (quarter). The fourth measure is: p (eighth), p (quarter), p (quarter), p (quarter). The accompaniment is written in a 4/4 time signature, with the first measure containing a single eighth note followed by a quarter rest, and the subsequent measures containing a single eighth note followed by a quarter rest.

[illegible][illegible]

The musical score for 'The Little Boat' is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, often beamed together. Above the staff, there are markings 'i' and 'm' above certain notes, and '1 & 2 & 3 & 4 &' below the staff, indicating a rhythmic pattern. The piece ends with a double bar line and a repeat sign. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano).

IMPORTANT REMINDER: The arrangements in this book are meant to be played with a jazz or swing feeling. When you see , you play .

JOSHUA

Moderate



1. *i m*

p p p p

1 & 2 & 3 & 4 &

p

1. 2.

p

m i m i

p p p p

Am₆⁹(maj7)

I'M WALKIN'

Antoine Domino and Dave Bartholomew

Note: ✕ indicates a double-sharped note.

Moderate

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (D major) and a 4/4 time signature. The tempo is marked 'Moderate'. The melody is characterized by a steady eighth-note pulse with various ornaments (i, m) and a consistent bass line of half notes. The score is divided into several measures, with some measures containing multiple ornaments. A first ending is marked with '1.' and a second ending with '2.', which leads to the next strain. The piece concludes with a 'Fine' marking and a 'D.S. al Fine' instruction. The score includes various musical notations such as ornaments, slurs, and fingerings.

1. 2. To next strain

3. Fine 4.

1 & 2 & 3 & 4 &

D.S. al Fine

THE KEY OF A MAJOR

In the key of A major there are 3 sharps—F#, C# and G#.

PRELIMINARY EXERCISES FOR "CRAWDAD SONG"

THE CRAWDAD SONG

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CUT TIME AND THE QUARTER NOTE TRIPLET

Cut time is often used by composers of popular music who want to create a feeling of two beats per measure while still using the standard notation of common time ($\frac{4}{4}$). As the name implies, cut time cuts the value of common time notation in half.

Cut time signature = C means $\text{2} = \text{two beats per measure}$
 $\text{2} = \text{half note gets one beat}$ ($\text{D} = 1 \text{ beat or count}$)

The count in common time

1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 &

The count in cut time

1 & 2 &

1 & 2 &

1 & 2 &



Here are some short examples of popular standards with a cut time or "two" feeling.

JUST YOU, JUST ME *(excerpt)*

From "MARIANNE"
Raymond Klages and Jesse Greer



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IT WAS A GOOD TIME (Rosy's Theme) *(excerpt)*

From the Metro-Goldwyn-Mayer Film "RYAN'S DAUGHTER"
Mack David, Mike Curb and Maurice Jarre



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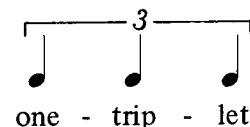
ALL I DO IS DREAM OF YOU *(excerpt)*

Arthur Freed and Nacio Herb Brown



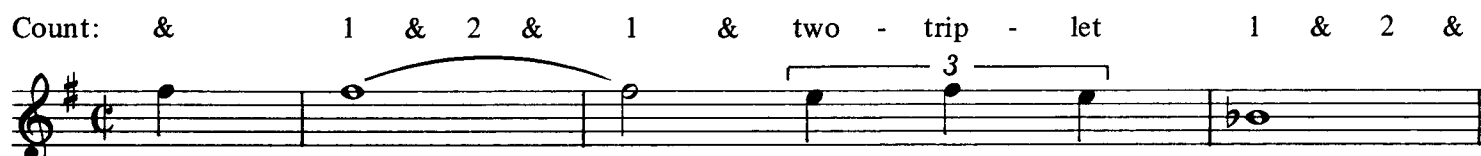
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Quarter Note Triplets are frequently used in popular music. While difficult to count and feel in common time (see page 112), they present little or no difficulty in cut time. Simply count quarter note triplets in cut time the same way you would count eighth note triplets in common time.



JUST FRIENDS *(excerpt)*

Sam M. Lewis and John Klenner



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CLOSE YOUR EYES (excerpt)

Bernice Petkere

Count: 2 & a 1 & 2 & 1 & 2 & a one - trip - let two - trip - let

1 & 2 & a 1 & 2 & 1 & two - trip - let 1 & 2 &

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THE KEY OF D MAJOR

In the key of D major there are 2 sharps—F# and C#. This scale is in *second position* with open strings.

JUST FRIENDS

Sam M. Lewis and John Klenner

Moderate "two" feeling

Count: & 1 & 2 & 1 & two - trip - let 1 & 2 & 1 & 2 &

Cut Time
Slow "2" feeling

Em7 1 & a 2 & a

3rd finger bar

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E9 6fr Bm7 2 E7 1 two - trip - let
 3rd finger bar "B" 7th fret

Em9 Em7 A9 D+7 Gmaj7 3

Gm7 C7-9 Dmaj9 3

E7 D° Em E7

A 1 & A7 2 & F#m C#m7 Cm7 Bm7
 a m m m p p p

E9 "B" - 7th fret A13 5fr A13-9 G#m7-5 Gm7

F#m7 F° Em7 A13-9 Dmaj9
 p

Supplementary Suggestions

TITLE	AUTHOR	PUBLISHER
Arpeggio Studies		
130 Daily Exercises for Guitar	Vladimir Bobri	Franco Colombo Music
120 Daily Exercises for the Right Hand	Mauro Giuliani	Associated Music Pub., Inc.
General Technique		
Escuela Razonada Para La Guitarra, Book III	Emilio Pujol	Ricordi Americana
Classical Pieces		
Sor, Carcassi, Tarrega, Devise—World Favorite Guitar Solos, Book No. 43	Edited by Harvey Vinson	Ashley Publications, Inc.

The Bass Line: Rhythmic Devices

I have divided bass line concepts into two general categories: **Rhythmic Devices** and **Walking Bass Lines**. The term **rhythmic device** applies to those bass lines where the actual bass notes are less important than the fact that *each note occupies a beat*. In other words, the melodic aspect of the bass line is less important than the rhythmic aspect.

THE MUFFLED BASS

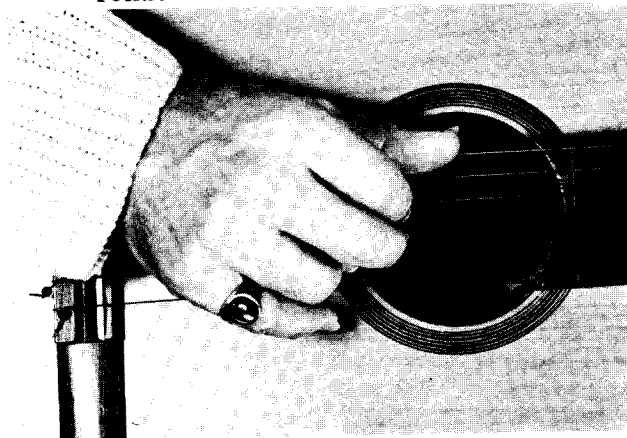
Rhythmic devices are often played with the bass strings muffled. This technique produces a more percussive sound which results in even greater separation and contrast between the melody and the bass.

To muffle the bass strings, place the lower palm of your right hand (just below the heel of your thumb near the wrist) lightly across the bridge over the three bass strings. Allow the first, second and third strings to ring free and clear (see the photos below).

Position for muffled bass as seen from below

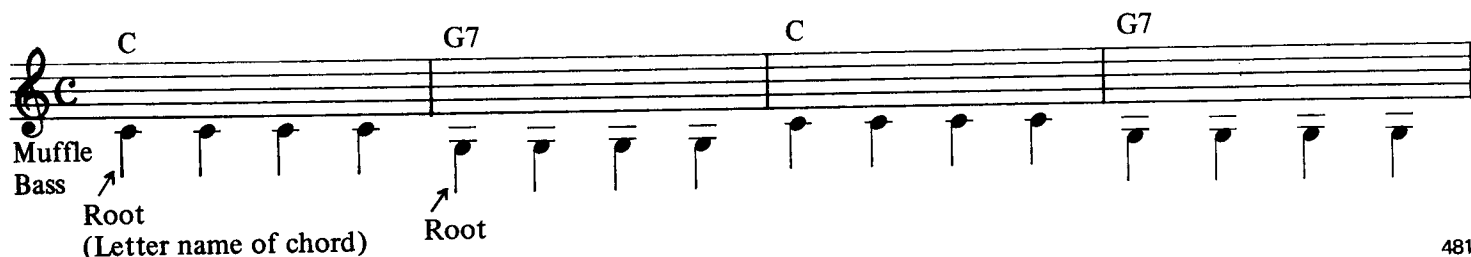


Position for muffled bass as seen head on



"ROOTS"

A basic and effective rhythmic device in which the thumb is used to repeat one bass note (usually the root [letter name] of the chord as indicated by the chord symbol) in a steady quarter or half note rhythm.



MORE PRACTICE WITH SYNCOPATION

This syncopation

Count
aloud

could be written

this way

This syncopation

could be written

this way

This syncopation

could be written this way

Note syncopation in bass

Syncopation Used in "THE FORTUNE COOKIE"

Count aloud

Playing "roots" with a muffled bass string produces a strong beat that is particularly effective in folk, blues and rock arrangements.

THE FORTUNE COOKIE

Inspired by the United Artists Motion Picture "THE FORTUNE COOKIE"
Dory Previn and Andre Previn

Moderate

The musical score is written for guitar and muffled bass. It consists of five systems of music. The guitar part is written in treble clef with a key signature of one sharp (F#). The muffled bass part is written in bass clef with a key signature of one sharp (F#). The tempo is marked 'Moderate'. The score includes various chords (E7, D7, A, B7, G7) and fingerings (m, i, a, 1, 2, 3, 4). The muffled bass part is indicated by a 'Muffle Bass' instruction and a 'p' (piano) dynamic marking. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system includes a 'Muffle Bass' instruction and a 'p' (piano) dynamic marking. The second system includes a 'Muffle Bass' instruction and a 'p' (piano) dynamic marking. The third system includes a 'Muffle Bass' instruction and a 'p' (piano) dynamic marking. The fourth system includes a 'Muffle Bass' instruction and a 'p' (piano) dynamic marking. The fifth system includes a 'Muffle Bass' instruction and a 'p' (piano) dynamic marking.

Francis Lai

G

1 & 2 & 3 & 4 &

F

Fmaj7

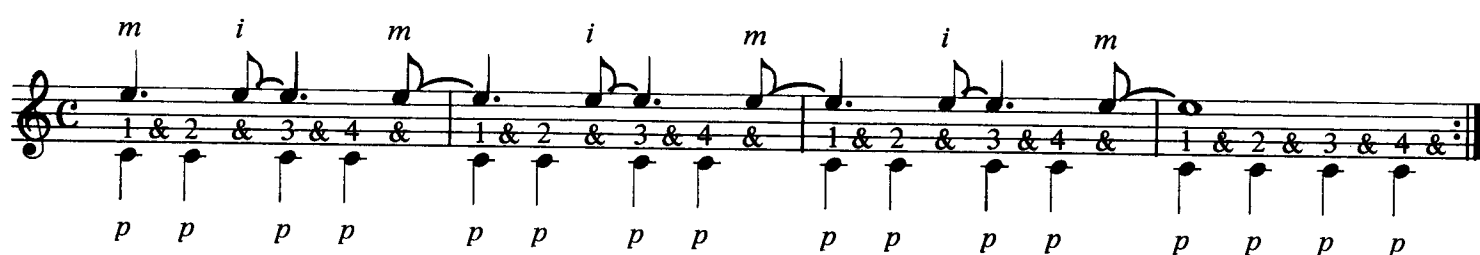
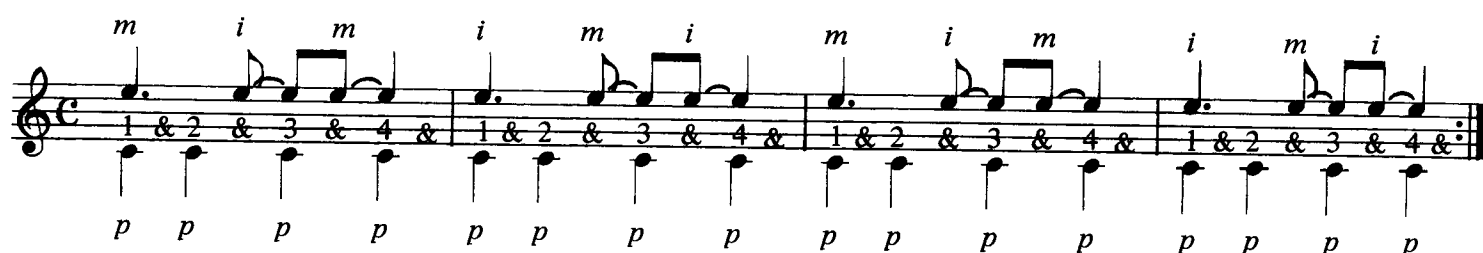
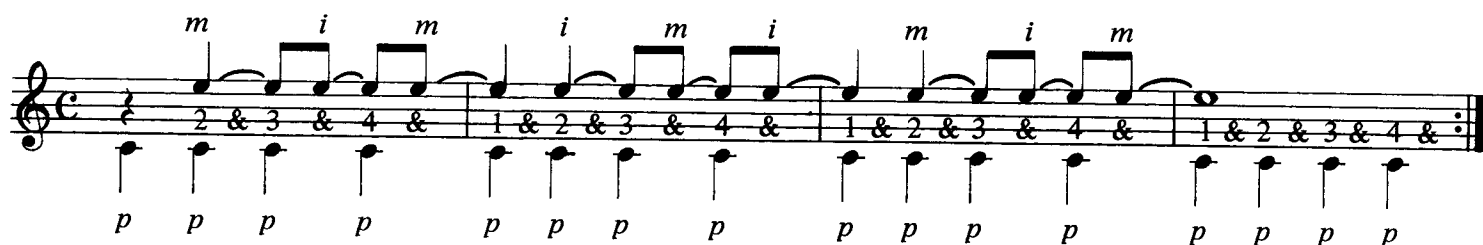
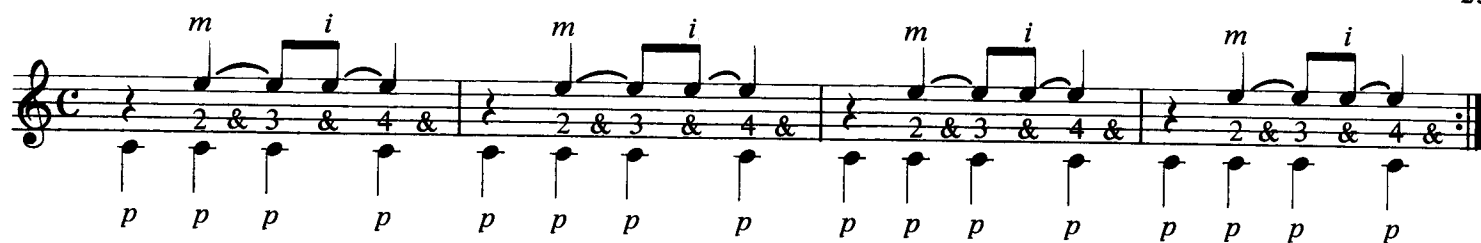
The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a Bm7 chord, followed by an E7 chord with a 'Hold' instruction. The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. The system ends with an Am chord. The bass line is indicated by numbers 1 and 0 below the staff, suggesting a simple harmonic accompaniment.

[illegible]

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Syncopation with the Dotted Quarter Note and the Tie:
“Roots” type bass in preparation for “FREIGHT TRAIN” on page 24.

[illegible]



On the following page is an arrangement of "FREIGHT TRAIN" that can be played with a "roots" type rhythmic device in the bass voice.

Exercise: Write bass notes (four quarter notes to the measure) with their stems pointed downward, in each measure where they are not already notated. The bass notes should be taken from the *letter names* of the chord symbols that appear above the melody.

Be sure to place each bass note *exactly* on the beat!

Note: Chord symbols are not usually placed above every measure. A chord symbol is understood to apply to each following measure until a new chord symbol appears.

FREIGHT TRAIN

With a beat

C 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & G7 1 & 2 & 3 & 4 &

3 1 2 3 4 1 2 3 4 etc.

Write in bass notes.

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THE ALTERNATING BASS

The alternating bass is a common form of rhythmic device in folk, country and ragtime finger picking styles. In this approach, the thumb alternates among the three bass strings ⑥⑤④ on the beat in a steady quarter note rhythm, while the fingers play the melody notes both on and off the beat. Here are some frequently used alternating bass patterns.

R = root of chord
3 = 3rd of chord
5 = 5th of chord
b7 = b7th of chord

C G7 C G7

R 3 5 3 3 b7 R b7 R 3 5 3 3 b7 R b7

Of course, many other patterns are possible.

C C C C7

R 5 R 5 R 3 R 3 R 3 5 3 R b7 R b7

C7 C7 C7

R b7 5 b7 3 b7 3 b7 3 b7 5 b7

G G G7 G7 G7 G7

R 5 R 5 R 3 R 3 R b7 R b7 R b7 3 b7 3 b7 3 b7 3 b7 R b7

Since the bass notes that are repeated in alternating bass patterns are usually chord members, it is desirable, *whenever possible*, to hold down an entire left hand chord formation *before* sounding the strings, regardless of the notes to be played. The needed melody and bass notes are then plucked out from the chord formation.

Two Approaches to the Accompaniment Part for the Right Hand

C G7

Circle indicates bass note played on third beat.

m i m p p p p 1 3 2 3

Hold down the entire chord formation before sounding strings.

C G7 C G7

1 0 3 2 3 0 1 2 3 0 1 2 3 0

p m p m 1 2 3 0 1 2 3 0 1 2 3 0

SUR LE PONT D'AVIGNON

The chord formation is altered as additional notes are needed.

The image shows two systems of musical notation for the song 'Sur le Pont d'Avignon'. Each system consists of a guitar chord diagram and a corresponding melody line on a treble clef staff. The first system features a C major chord and a G7 chord. The second system also features a C major chord and a G7 chord. The melody is written in common time and includes fingerings for the left hand (1, 2, 3, 4) and the right hand (1, 2, 3, 4).

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THE STRIDE GUITAR

The alternating bass approach is sometimes referred to as "stride" guitar, particularly in relation to ragtime guitar styles, because of its close relationship to the "stride" piano. Made popular in the early days of ragtime and later in the swing era, the stride piano incorporated a technique in which the pianist would supply his own rhythmic accompaniment with a sequence of a bass note on one beat followed by the remainder of the chord on the next: the familiar *oom-pah*. The style got its name from the motion the pianist makes with his left hand as he *strides* from the bass note to the chord.

The illustration below shows the notation for the alternating (stride guitar) bass and its relationship to the stride piano.

The image illustrates the stride guitar technique. It shows two chord diagrams: Gmaj7 and D7. Below the diagrams, a musical staff shows the piano's right hand playing the melody and the left hand playing the bass note on the first beat and "striding" to the remainder of the chord on the second beat. The notation includes fingerings for the left hand (1, 2, 3, 4) and the right hand (1, 2, 3, 4). The left hand is labeled "Left Hand" and the right hand is labeled "Right Hand". The left hand is also labeled "Stride" and the right hand is labeled "Pianist's Right Hand plays the melody."

The downstem notes represent the bass and chord accompaniment played by the left hand of the pianist (played on the guitar by the thumb alone or the thumb and *i*, *m*). The upstem notes represent the melody played by the right hand of the pianist (played on the guitar with the *a* finger). On the count of *one* the bass note and the melody are played, on the count of *two* the pianist's left hand strides to the remainder of the chord.

A SIMPLE STRIDE ARRANGEMENT IN FOUR STEPS.

1. MELODY AND CHORDS

LAMB

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2. ALTERNATE BASS (DERIVED FROM CHORD SYMBOLS)

3. MELODY AND BASS COMBINED

LAMB

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4. SYNCOPATED

SYNCOPATED LAMB

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Below are the melody, chord symbols and suggested alternating bass for "BELL BOTTOM TROUSERS." In the space provided or on a separate piece of paper:

1. Write in the melody part with the stems pointing up and placed to the *right* of the notes. If you use your own staff paper, use *every other* *stave*, so that there will be plenty of space to write in the bass part.
2. Write the suggested alternating bass below the melody with the stems pointing down and placed to the *left* of the noteheads.
3. Play the melody and the alternating bass simultaneously, holding down a complete chord formation whenever possible. The formation must be altered as additional notes are used.
4. After you have written and played the completed arrangement, try syncopating the melody against the bass part.

A completed arrangement of "BELL BOTTOM TROUSERS" is on page 29.

BELL BOTTOM TROUSERS

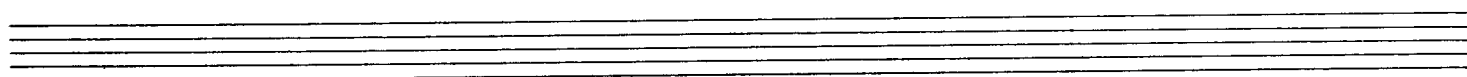
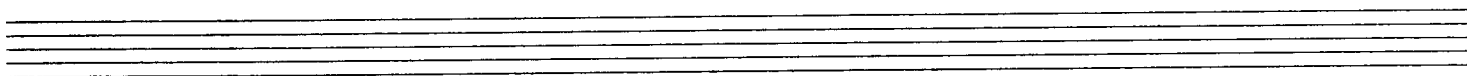
MELODY

The melody is written on a single staff in treble clef with a common time signature (C). It consists of 16 measures. Chord symbols are placed above the staff: C (measures 1-2), G7 (measures 3-4), C (measures 5-6), G7 (measures 7-8), C (measures 9-10), G7 (measures 11-12), C (measures 13-14), G7 (measures 15-16). The melody is composed of quarter and eighth notes, with stems pointing up.

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ALTERNATE BASS

The alternate bass is written on a single staff in treble clef with a common time signature (C). It consists of 8 measures. Chord symbols are placed above the staff: C (measures 1-4), G7 (measures 5-8). The bass is composed of quarter and eighth notes, with stems pointing down.



BELL BOTTOM TROUSERS

The musical score for 'Bell Bottom Trousers' is written on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on the upper line of the staff, and the bass line is written on the lower line. The first staff contains two measures of music, with a C chord above the first measure and a G7 chord above the second measure. The second staff contains two measures of music, with a C chord above the first measure. The third staff contains two measures of music, with a G7 chord above the first measure. The fourth staff contains two measures of music, with a C chord above the first measure, a G7 chord above the second measure, and a C chord above the third measure. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as fingerings and articulation marks.

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Supplementary Suggestions

1. Begin practice of Scales in Tenths, page 175 of the Appendix.
2. Begin practice of Chromatic Octaves in first position, page 177 of the Appendix.
3. Players interested in the alternating bass "stride" approach may now want to investigate specialty books that deal with ragtime, country and folk finger picking styles in depth.

TITLE	AUTHOR	PUBLISHER
The Art of Ragtime Guitar	The Staff of Green Note Publications	Green Note Music Pub., distributed by Warner Brothers Music.
Contemporary Ragtime Guitar	Steffan Grossman	Oak Publications, distributed by Music Sales Corp.
Country Blues Guitar	Tommy Flint	Mel Bay Publications, Inc.
Fingerpicking Styles for Guitar	Happy Traum	Oak Publications, distributed by Music Sales Corp.
Finger-Style Guitar	Ken Perlman	Spectrum Books, distributed by Belwin Mills Music.
Note By Note	Chet Atkins & John Knowles	Guitar Player Books, distributed by Music Sales Corp.

This arrangement illustrates the use of alternate bass stride rhythmic devices with pre-set chord formations. Remember, wherever possible, *hold down the entire chord formation before sounding the strings.*

In measures 24 and 27 note the use of short bass runs. This topic will be discussed in the following segment.

Chord diagrams indicating the exact location of notes, strings and fret positions will be supplied along with the standard notation in all playing situations where you are required to play notation above the fourth fret.

WHISPERING

John Schonberger, Richard Coburn and Vincent Rose

The musical score for "Whispering" is presented in four systems, each with a treble clef staff and a bass clef staff. The score includes various chord diagrams and fingerings:

- System 1:** Features a C major chord diagram and a B7 chord diagram. The bass line includes a "Muffle bass" instruction. Fingerings are indicated by numbers 1-4 on the bass staff.
- System 2:** Features a C major chord diagram, an A7-13 chord diagram, and an A7 chord diagram. The bass line includes fingerings 1, 2, 3, 4, and 5, and a "m" (muffle) instruction.
- System 3:** Features a D9 chord diagram, a G9 chord diagram, and a G7 chord diagram. The bass line includes fingerings 1, 2, 3, 4, 5, and 6, and a "p" (piano) instruction.
- System 4:** Features a C major chord diagram, an A7-9 chord diagram, a Dm7 chord diagram, and a G7 chord diagram. The bass line includes fingerings 1, 2, 3, 4, 5, and 6, and a "p" (piano) instruction.

Three staves of musical notation showing chord-melody arrangements. The first staff features a C chord, an A7-13 chord (with a guitar fretboard diagram), and an A7 chord. The second staff features a D9 chord (with a guitar fretboard diagram), a G7 chord, and fingerings (5, 4, 6, 4, 5, 4, 6, 5) under the notes. The third staff features G9, Fm6, and C chords.

Later in this book you will see how rhythmic devices are used to convert chord-melody arrangements designed for pick style playing into “instant” finger style arrangements.

The Bass Line: Walking Bass Lines

The term **Walking Bass Line** originated with a style of playing first developed by musicians in the swing era. It got its name from the manner in which the bassist (or pianist) would move or “walk” through and outline the chord changes with individual chord tones and passing tones played on each beat in a steady, driving rhythm. Since bass lines are usually derived from the chord harmony, complete chord progressions can be implied by a single walking bass line, without the additional support of any chordal instrument. Think of the times you have heard an instrumentalist or vocalist accompanied by only a bass player and a drummer.

Here is an example of a walking bass line.

A single staff of musical notation showing a walking bass line for the chord progression C, G, C, G, C. The bass line consists of eighth notes moving between the root and other chord tones of each chord.

Example of Rhythmic Device used in conjunction with walking bass lines.

A single staff of musical notation showing a walking bass line for the chord progression C, G7, C, G7, C. The bass line includes two “Bass run” annotations with arrows pointing to specific eighth-note patterns.

Short walking bass lines are called **bass runs** by players of folk, country and ragtime guitar.

A little humor can be added to the ingredients of "LAMB STEW" by introducing a short walking bass line in measures 4, 5 and 6.

LAMB STEW

The musical score for "LAMB STEW" is written in treble clef with a common time signature (C). It consists of two staves. The first staff contains measures 1 through 6. Above the first staff, there are two guitar chord diagrams: a C major chord (open strings, 2nd fret on 4th string, 3rd fret on 5th string) and a G7 chord (open strings, 3rd fret on 4th string, 2nd fret on 5th string, 1st fret on 6th string). The second staff continues the piece with measures 7 through 12. The bass line is indicated by numbers 0-4 below the notes, representing fret positions. The melody is written as eighth and quarter notes on the first staff, and as eighth notes on the second staff.

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A well-constructed walking bass line under a melody will provide strong rhythmic propulsion as it outlines the chord harmony, helps create separation and independence between treble and bass parts, and supplies added interest with melodic counterpoint. When used as the foundation for a finger style solo, it can often create the illusion of two guitars or a guitar and a bass playing simultaneously.

"C-JAM BLUES" is an early example of an independent walking bass line placed below a melody to create the effect of two guitars playing together. Although the melody part is played entirely on open strings and is repeated without change throughout the entire piece, it will take some concentration and careful counting aloud to fit it in along with the constantly moving bass line on the proper beats.

Before attempting to play both parts together, learn each part separately—first the melody, then the bass line. Count out loud.

C-JAM BLUES

Duke Ellington

Transposed to the key of E

Moderately, with a beat

The musical score for "C-JAM BLUES" is written in treble clef with a common time signature (C). It consists of two staves. The first staff contains measures 1 through 6. The second staff continues the piece with measures 7 through 12. The melody is written as eighth and quarter notes on the first staff, and as eighth notes on the second staff. The bass line is indicated by numbers 0-4 below the notes, representing fret positions. The key signature is one sharp (F#), and the time signature is common time (C).

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Important: When a melody is accompanied by a walking bass line, the left hand must control two or more melodic lines, often moving in opposite directions. The technical problems this sometimes creates can often be solved by using logical fingerings for the left hand. However, while the new fingerings solve specific technical problems, they may also create confusion, tension and hesitation in the left hand if the fingers fall contrary to the way they are accustomed. For this reason, all potential problem areas along with any suggested fingerings should be identified, analyzed*, isolated for study and practiced *before* playing the entire piece.

For example:

Play these measures before beginning the following arrangement of "FIVE FOOT TWO."

Now examine the suggested fingerings.

*Fingering choices and preferences usually vary somewhat with each player. If you disagree with any fingering suggestion, feel free to change it.

This arrangement combines walking bass lines and bass runs with "roots" and alternating bass rhythmic devices.

FIVE FOOT TWO, EYES OF BLUE

(Has Anybody Seen My Girl?)

Sam Lewis, Joe Young and Ray Henderson

Moderate

The musical score is written for guitar and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderate'. The score is divided into several systems, each with guitar and bass staves. Chords are indicated by letters (G, B7, E7, A7, D7, C, E9, G) and fingerings by letters (i, m, a) or numbers (1, 2, 3, 4). Dynamics like 'p' (piano) are used. A guitar fretboard diagram for D7 is shown. A second ending is marked '2.' and a first ending '1.'. A 'slide' instruction is present. The score concludes with a double bar line.

The musical notation consists of four staves, each representing a different guitar exercise or progression. The key signature is one sharp (F#). The first staff features chords E7, A7, and D7. The second staff features G, E7, and A7. The third staff features D7 and G. The fourth staff features A7, D7, and G. Fingerings are indicated by numbers 1-4 and 0 (open). Chord diagrams for D7 and A7 are provided. Dynamics like 'p' (piano) and 'm' (mezzo) are used in the final staff.

Supplementary Suggestions

TITLE	AUTHOR	PUBLISHER
<i>Moving Bass Lines</i>		
Guitar Comping with Bass Lines in Treble Clef	Barry Galbraith	Weybridge Productions
<i>Fingerboard Harmony</i>		
Book of Modern Chords and Progressions	Arnie Berle	Music Sales Corp.
Fingerboard Harmony	Richard Pick	Foster Music Publications
Guitar Fingerboard Harmony	Edward McGuire	Mel Bay Publications, Inc.
Harmonic Mechanisms for Guitar	George Van Eps	Mel Bay Publications, Inc.
Ronnie Lee's Jazz Method, Book II	Ronnie Lee	Mel Bay Publications, Inc.

Choosing Notes for the Bass Line

Choosing notes for a walking bass line requires, in addition to experience and constant experimentation, practical knowledge of how chords are constructed, how chord symbols are interpreted, the principles of stepwise and skipwise bass line motion, familiarity with voice leading techniques and with intervals and cycles. The following pages explain these elements and show you how to apply them to your own arrangements.

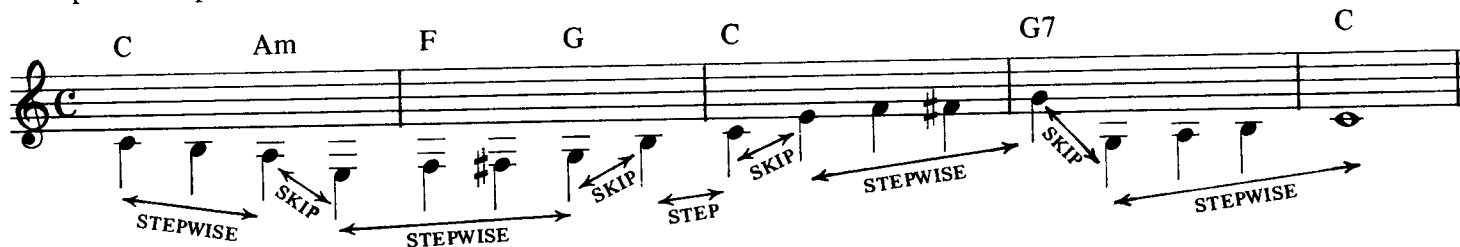
STEPWISE AND SKIPWISE BASS LINE MOTION

Stepwise bass line motion is a scalar approach; smooth movement from any tone to a tone either a whole or a half step away.

Skipwise bass line motion refers to interval leaps; movement from any tone to a tone a distance of a third or more away.

Most walking bass lines incorporate elements of both approaches. The combination of stepwise and skipwise motion will determine the shape and character of the bass line.

Example of Stepwise and Skipwise Bass Line Motion



How to Find Walking Bass Lines with the Aid of Chord Symbols

The *shape* (stepwise or skipwise)* as well as the *direction* (up or down) for a walking bass line can often be found by analyzing the *chord symbols* that usually appear above the melody in song sheets and fake books. The trick is to examine a *series* of adjacent chord symbols *as a group* rather than one symbol at a time. See the note on voice leading on page 38.

A "moving" picture consists of a series of individual "frames," each containing a single "still" picture. When these frames are flashed by our eyes in rapid succession, we see the picture "move." The movement we see is not caused by any one frame, but rather by the **difference between one frame and the next.**

Think of the chord symbols from "GOOD NIGHT LADIES" as separate frames in a moving picture.

GOOD NIGHT LADIES



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*Very often the presence of two or more chord symbols in one measure indicates stepwise motion. When there is one chord to every two or more measures the motion will tend to be skipwise.

The linear movement implied by these symbols comes from the differences between the spellings of each of the chord symbols in the order in which they appear. (A table of chord spelling is included in the Appendix on page 160.)

Procedure:

- Step 1** Spell the first two chord symbols.
The C major chord is spelled (contains the notes) C-E-G.
The C7 chord is spelled (contains the notes) C-E-G-B \flat .
- Step 2** Find the notes *that are common* to the spellings of both chord symbols.
Both chords contain the notes C-E-G.
- Step 3** Find the *difference between* the spellings of both chord symbols.
The C7 chord contains the note B \flat , a new tone.
- Step 4** Find the note in the *first* chord (C major) which is *closest* to the new tone (B \flat) in the *second* chord (C7).
C is closest to B \flat .

Therefore, the linear movement indicated by the symbols C-C7 is C moving downward to B \flat .

If you haven't begun to memorize triads and chord construction, *now is the time*. (See page 160.)

Important: *Although a moving line can move either up or down, it is a good idea to try to keep the line moving in one direction as long as possible.*

- Step 5** Can this downward movement continue? Look at the next symbol in the progression.
The F chord is spelled F-A-C. What note in the F chord is closest to the B \flat and will allow the line to continue its downward direction?
The note A.
Therefore, the chord symbols C-C7-F imply a linear movement of C-B \flat -A.

Complete the moving bass line for "GOOD NIGHT LADIES." Determine which note in the next chord is *closest* to the note selected from the previous chord and will, at the same time, allow the line to *continue its present direction*. (The chord spellings are provided above the symbols for your convenience.)

(F-A \flat -C) (C-E-G) (G-B-D-F) (C-E-G)

C	C7	F	Fm	C	G7	C
/ /	/ /	/ /	/ /	/ /	/ /	/ /
C	B \flat	A	?	?	?	?

In this example the moving line implied by the progression C-C7-F-Fm-C-G7-C is used as a bass line.

Musical notation for the bass line of "GOOD NIGHT LADIES." The notation is on a single staff with a treble clef and a key signature of one flat (B \flat). The chords and their corresponding bass notes are: C (C), C7 (B \flat), F (A), Fm (A \flat), C (C), G7 (B \flat), and C (C). The notes are written as half notes with stems pointing down.

To complete this sample of a simple finger style arrangement, the bass line is added to the melody of "GOOD NIGHT LADIES."

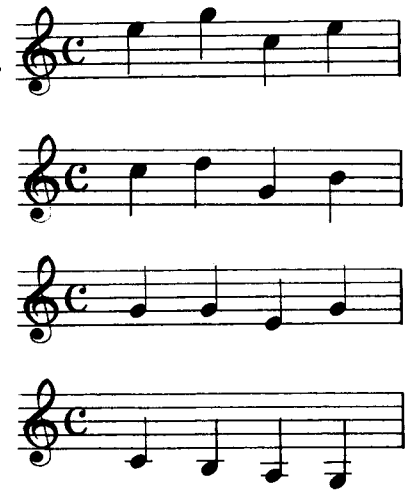
Note: The stems of the melody notes point up, while the stems of the bass line notes point down.

Musical notation for the finger style arrangement of "GOOD NIGHT LADIES." The notation is on a single staff with a treble clef and a key signature of one flat (B \flat). The chords and their corresponding notes are: C (C, E, G), C7 (C, E, G, B \flat), F (F, A, C), Fm (F, A \flat , C), C (C, E, G), G7 (G, B, D, F), and C (C, E, G). The melody notes are written as half notes with stems pointing up. The bass line notes are written as half notes with stems pointing down. Fingerings are indicated by numbers 1-4 below the notes.

Look for songs with chord progressions that imply moving lines. These lines often provide a good foundation upon which to build an arrangement. They can be used either as bass lines or as counter-melody lines between the melody and bass voice.

NOTE ON VOICE LEADING

In a chord progression you must examine the *horizontal* movement of each chord tone (also called a *voice*) to a tone (or *voice*) in the following chord. To illustrate: A chord progression consisting of a succession of four voiced chords can be seen as four separate melodies being played at the same time. For example:



This concept of linear melodic movement *between chords* is called voice leading and it is sometimes clouded for the guitarist by the system of chord symbols learned in early study and even beyond. A chord symbol in any given progression is often taught to be thought of as a finger formation isolated from the chords around it, to be played the same way whenever it is seen (vertical thinking). However, with the concept of voice leading in mind, each chord is shown to be *related to and evolving from the preceding chord and leading into the next chord* (horizontal thinking).

In most sophisticated jazz and popular music, however, the same guitar chord symbols that were once used for uncomplicated accompaniments of folk songs can be used as a shorthand method for indicating linear movement within the chord progression. They must be viewed as a group, rather than as individual isolated symbols.

SHORT EXCERPTS FROM FIVE STANDARDS

These simple two-part arrangements were constructed by placing the moving line implied by the chord symbols in the bass voice below the melody.

WHAT ARE YOU DOING THE REST OF YOUR LIFE? (excerpt)

From the United Artists Motion Picture "THE HAPPY ENDING"
Alan & Marilyn Bergman and Michel Legrand

The completed arrangement is on page 48.

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JUST YOU, JUST ME (excerpt)

From "MARIANNE"
Raymond Klages and Jesse Greer

The completed arrangement is on page 52.

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SANTA CLAUS IS COMIN' TO TOWN (excerpt)

Haven Gillespie and J. Fred Coots

(C-E-G) (C-E-G-Bb) (F-A-C) (F-Ab-C) C C7 F Fm

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IF I HAD YOU (excerpt)

Ted Shapiro, Jimmy Campbell and Reg Connelly

(C-E-G) (C-E-G-Bb) (F-A-C) (F-Ab-C)

C C7 F Fm

Moving line begins here.

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STAIRWAY TO THE STARS (excerpt)

Melody based on a Theme from "PARK AVENUE FANTASY"

Mitchell Parish, Matt Malneck and Frank Signorelli

(B-D-F#) (B-D-F#-A) (E-G#-B-D) (G-B-D-F)

Bm Bm7 E7 G7

(D-F#-A-C#) (D-F#-A-B) (D-F#-A#) (B-D-F#-A) (E-G#-B-D) (A-C-E) (A-C-E-G)

Dmaj7 D6 Daug Bm7 E7 Am Am7

F#m7-5 F7

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Here is another arrangement of "STAIRWAY TO THE STARS" with chords added for a fuller sound. The principal of incorporating moving lines indicated by the chord symbols remains the same, even though the bass is placed in a lower octave in measures 5 and 6.

STAIRWAY TO THE STARS (excerpt)

Melody based on a Theme from "PARK AVENUE FANTASY"
Mitchell Parish, Matt Malneck and Frank Signorelli

Completed arrangement page 94.

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Now turn to the Appendix (page 170) for additional practice in finding moving lines. The exercises are based on typical chord progressions found in many standards.

Examine the melody and chord symbols of this excerpt from "THE ENTERTAINER" by Scott Joplin.

1. Find the moving line implied by the chord symbols according to the procedures outlined on page 37.
2. Write the notes of the moving line in the bass voice (where indicated) in half note values with the stems pointing down.

THE ENTERTAINER

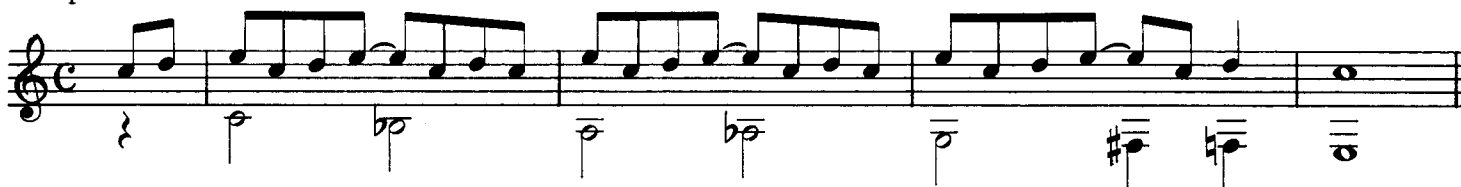
Scott Joplin

Melody and chords:

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Now that you have examined the melody and chord progression, fill in the bass line implied by the chord symbols.

Completed:



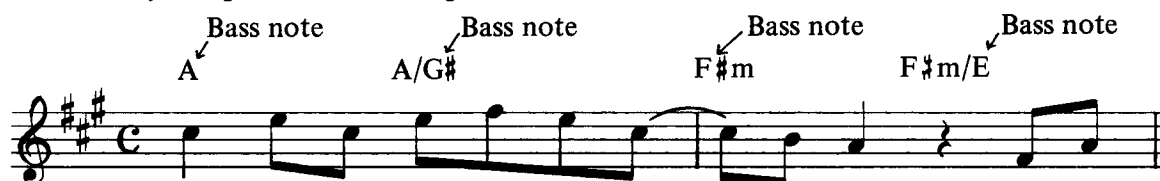
Adjust left hand fingerings for ease of playing.

There is a method for indicating specific bass notes if a particular bass line has become associated with a song. The desired bass note is simply indicated *immediately after* the chord symbol.

Example 1. A/G# indicates that an A chord is to be played with the note G# in the bass. When the chord symbol is not followed by any letter, it is understood that the root of the chord symbol is considered the bass note.

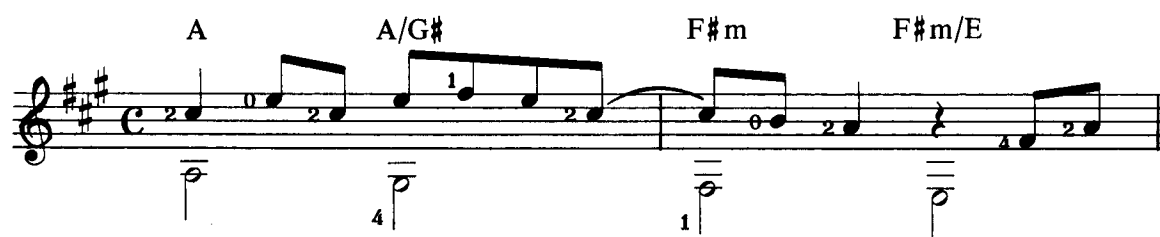
SWEET GINGERBREAD MAN *(excerpt)*

From the Metro-Goldwyn-Mayer Motion Picture "THE MAGIC GARDEN OF STANLEY SWEETHEART"
Alan & Marilyn Bergman and Michel Legrand

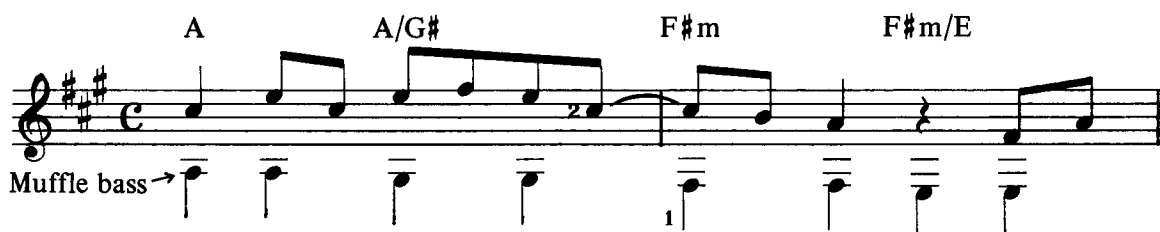


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Example 2. Arranged for finger style.



Example 3. In this example the chromatically descending bass line is used as a steady, one note, "roots" type rhythmic device.



Choosing the Key for Your Finger Style Arrangement

At first glance, "SWEET GINGERBREAD MAN" looks as if it will work well as a finger style solo in the key of A. However, a closer look at measure 3 shows that the bass will not be able to continue down to D (implied by the chord symbols) due to the standard E tuning of the sixth string. You will have to choose another key.

The musical notation shows a melody line on a treble clef staff and a bass line on a bass clef staff. Chord symbols are written above the staff: A, A/G#, F#m, F#m/E, D, B/D#, E7sus, and E7. An arrow points to the bass line in measure 3, indicating a problem with the standard E tuning of the sixth string.

You will notice on the opposite page that the key of C has been chosen for "SWEET GINGERBREAD MAN." Before beginning the arrangement, carefully read the following:

Can't go lower in this key — the line would have to break and jump an octave higher — awkward at best.

Even though some keys work better for finger style than others (see page 11), there are no hard and fast rules to follow when choosing a particular key. Each song you pick to arrange will present different problems in different keys and you must *experiment* to find the key that works best for you.

It's a good idea to sketch quick outlines of the melody and chords of the piece in several keys *before* you begin your arrangement. Be sure to *complete the entire song* in one key before going on to another. There is a good reason for this. Although the key signatures of most popular songs usually remain constant throughout, the melody and chords often shift temporarily to one or more different keys before returning to the original key. Outlining the entire song can save you time by enabling you to spot potential problems in a key.

How to Write a Simple Transposition

Give yourself plenty of room to write, at least two or three pages, and put 2 or 3 measures on a line.

Step 1 Write in the key signature of the new key. I recommend that you first try one of the keys suggested on page 11.

Step 2 Analyze the interval relationship between the original key and the new key for *distance* and *quality* (see the table on pages 156 and 157). This relationship should remain the same for both melody and chords throughout the transposition.

Step 3 Write in the new chord letter names based on the interval relationship found in Step 2. Put them above the staff and over the proper measure. (Often the letter name of the *first* chord is the same as the tonic or key note.) The type of chord—major 7, minor 7, dom. 7—*does not change*. Be sure to maintain the exact interval relationship between the keys as you continue writing the new chord symbols.

Step 4 When Steps 1-3 are completed, check yourself by humming the melody as you strum the chords in the new key.

Step 5 After looking over the transposed chords, if you are satisfied with regard to possibilities for open strings and there are no particular problems with the key, you may go on to write out the melody.

When writing a single melodic line, all the notes from the third line (B) of the staff or above should have their stems pointed *down* and placed to the *left* of the note. All notes on the third line (B) or below should have their stems pointed *up* and placed to the *right* of the note.

The chart on page 169 will help you make a quick transposition of the melody using the staff itself. All you need to start is the "letter" distance between the original and the new key expressed in numbers—2nd, 3rd, etc. The quality (major or minor) of the interval is automatically maintained by the new key signature.

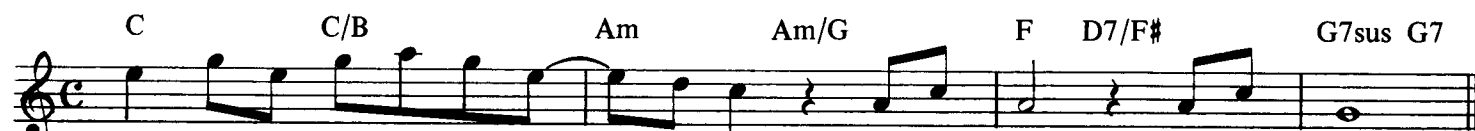
☐ *Caution*—check for letter distance and quality between the original and the new key whenever you encounter *accidentals* (chromatic signs not in the key) in the original melody. Make certain that these accidentals are *carried over* into the new key so that the exact intervals are maintained.

SWEET GINGERBREAD MAN

Transposed to the key of C

From the Metro-Goldwyn-Mayer Motion Picture "THE MAGIC GARDEN OF STANLEY SWEETHEART"

Alan & Marilyn Bergman and Michel Legrand



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Applied:



Syncopations for the completed arrangement.



Alan & Marilyn Bergman and Michel Legrand

Moderately, not too fast

[illegible]

F D7/F# Gsus G Em7 Am7
 Em7 Am7 Am7/G F C/E
 Dm7 Dm7/G *i m* E7sus E7 E7sus E7 F C/E
 1 & 2 & 3 & 4 &
 Dm7 Dm7/G C Dm/G C
 Em7 Am7 three-trip-let 3 F
 1 & 2 & 3 & 4 &
 Eb Eb C
 1 & 2 & 3 & 4 &
 G Dm/G G Dm/G G Dm/G G D. C. al Coda
 Dm/G
 Coda Repeat and fade
 F C/E Dm7 Dm7/G C Dm/G C

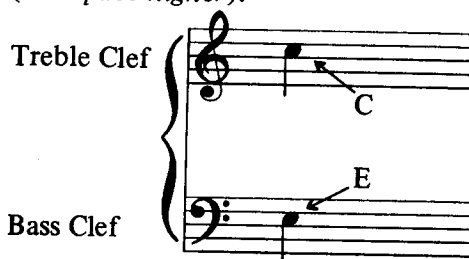
How to Find a Bass Line from the Piano Sheet

The easiest way to find the bass line intended by the composer or the arranger is to look at the *lowest* notes in the *bass clef of the piano part*. Those who are acquainted only with the treble clef can find the correct names of the bass notes by transposing them either *one line* or *one space higher* than written, reading the notes as if they were in the treble clef. For example:

The name of this note in the treble clef is B.
The name of this note in the bass clef is D
(one line higher).



The name of this note in the treble clef is C.
The name of this note in the bass clef is E
(one space higher).



Of course, the best way to find the names of the bass notes is to learn the lines and spaces of the bass clef.

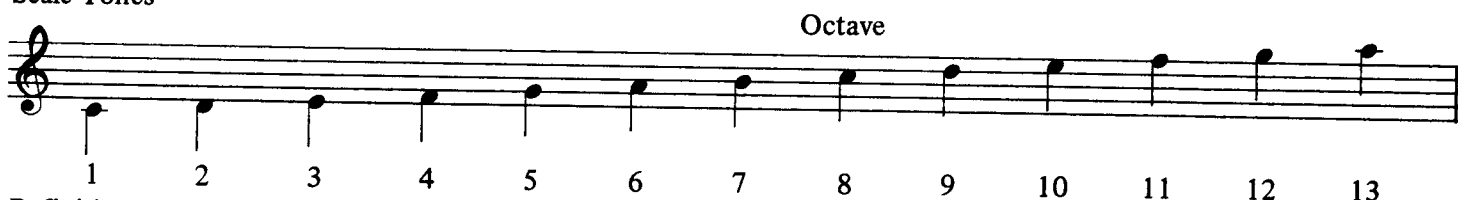


You will find it profitable to turn to published piano arrangements of some of the well known jazz pianists. These arrangements contain a wealth of musical material that can, with practice, be adapted to finger style guitar.

Tonal Elements in a Bass Line

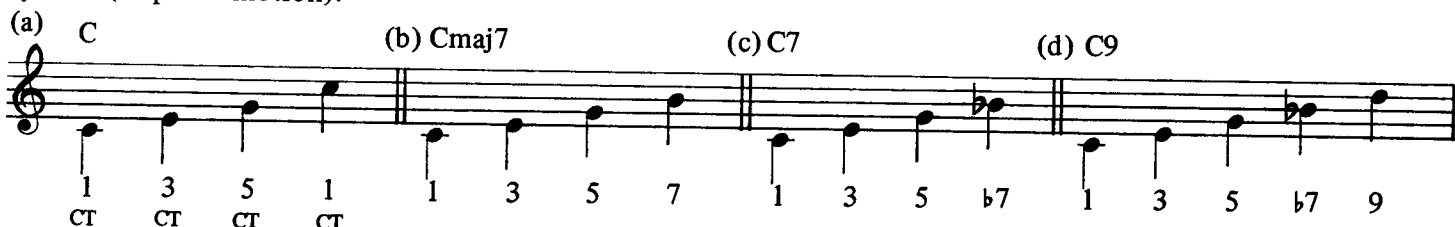
The terms for describing the tonal elements used in the construction of bass lines will become one of the tools with which you will analyze future arrangements.

Scale Tones

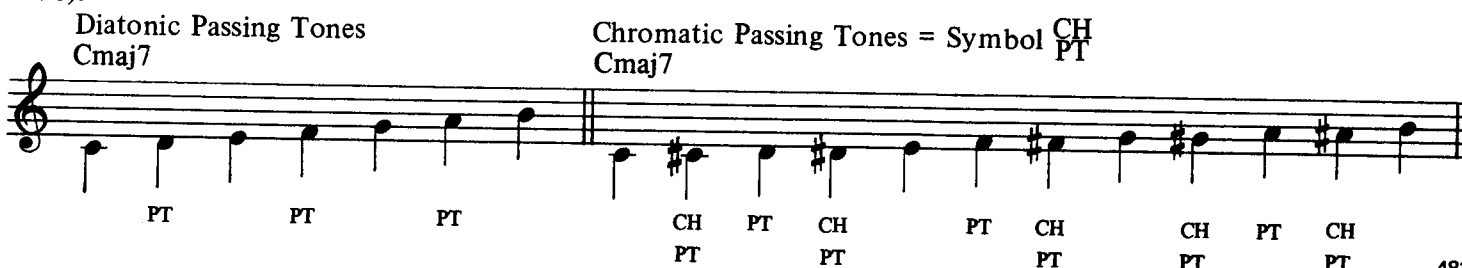


Definition of the Terms

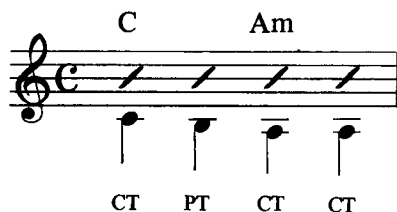
Chord Tones (symbol CT): the tones of the chord indicated by the chord symbol (skipwise motion).



Passing Tones (symbol PT): the tones in the scale that lie between the chord tones. Passing tones may be *diatonic* (of the scale) or *chromatic* (not of the scale).

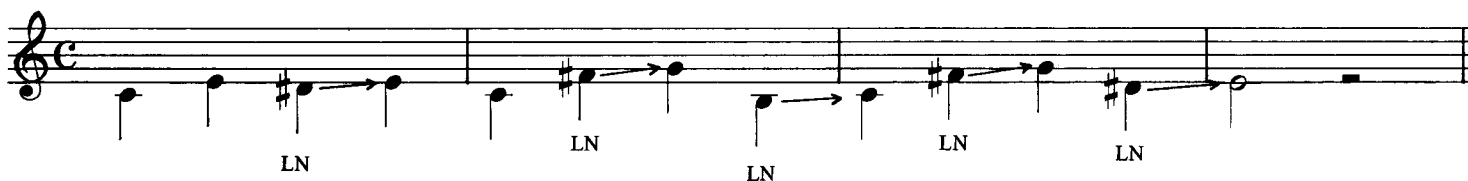


Passing tones can fill an interval between two chord tones of the same chord, or between chord tones of different chords.



Lower and Upper Neighbor Tones

A lower neighbor tone (symbol LN) is a tone one half step below a chord tone. To be considered a lower neighbor, it must resolve *up* to the chord tone.



An upper neighbor tone (symbol UN) is located one half step and one whole step above the chord tone. To be considered an upper neighbor, the tone must resolve *down* to the chord tone.



Adding Interest to the Bass Line

This segment will begin a discussion and demonstration of techniques for adding continuity and melodic interest to the bass line. Up to this point, I have discussed forming bass lines with chord tones only. It is rare, however, that exclusive use of chord tones as indicated by the chord symbols will be sufficient to sustain an interesting bass line throughout an entire arrangement.

In the following arrangement of "What Are You Doing the Rest of Your Life," chromatic passing tones have been added to both lengthen and continue the downward direction of the bass line as indicated by the chord symbols.

WHAT ARE YOU DOING THE REST OF YOUR LIFE? *(excerpt)*

From the United Artists Motion Picture "THE HAPPY ENDING"
Alan & Marilyn Bergman and Michel Legrand

(Completed arrangement on page 48.)

Line as indicated by chord symbols

Line kept

moving by means of chromatic passing tones.

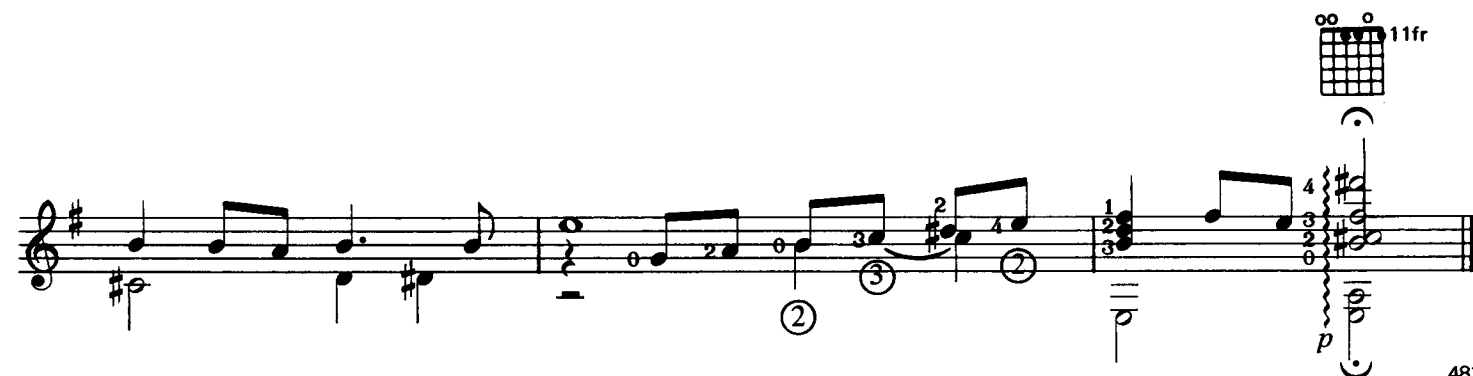
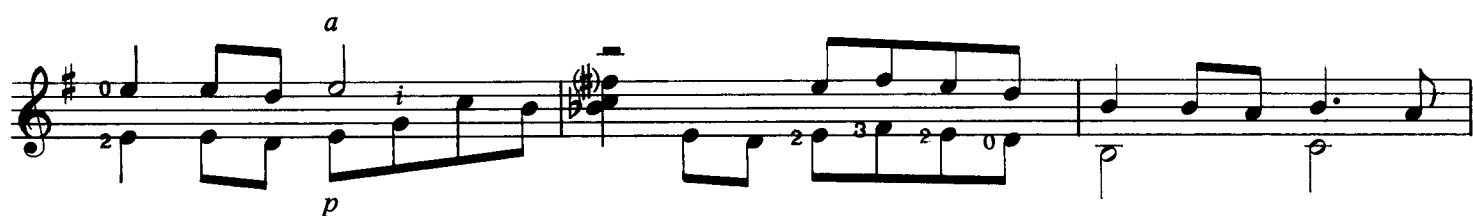
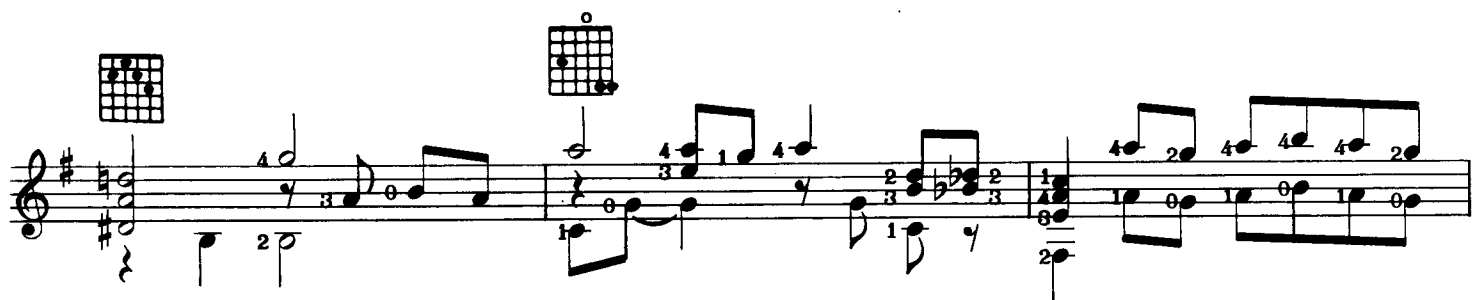
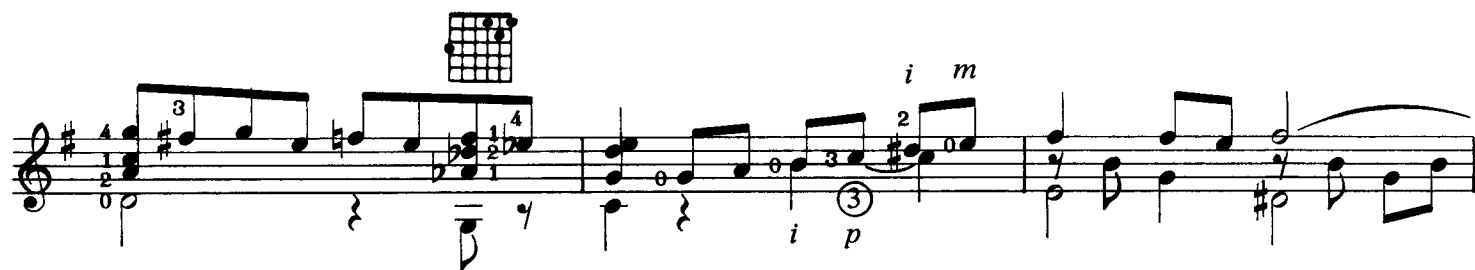
From the United Artists Motion Picture "THE HAPPY ENDING"
Alan & Marilyn Bergman and Michel Legrand

The musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4 (circled 2), followed by a quarter note A4 (circled 3), and then a half note B4. A slur covers the next two measures: a quarter note C5 (circled 3) and a quarter note D5 (circled 4). The melody continues with a quarter note E5, a quarter note F#5, and a quarter note G5. A final slur covers the last two measures: a quarter note F#5 (circled 3) and a quarter note E5 (circled 4). Two guitar chord diagrams are provided: the first for the initial G4-A4-B4 sequence, and the second for the final F#5-E5 sequence. The guitar part is indicated by the letters 'CI' above the staff.

[illegible]

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the upper line of the staff, while the bass line is written on the lower line. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line consists of a series of quarter and eighth notes, with some rests. The system ends with a double bar line.

[illegible]



EXTENDING LINES WITH PASSING TONES

Passing tones (diatonic and chromatic) are particularly useful for connecting and extending moving lines. In the following example, the bass line implied by the chord symbols is *extended or lengthened* by the use of scalewise passing tones between chord tone D on the first beat of measure 4 and chord tone F# on the first beat of measure 5.

HAVE YOURSELF A MERRY LITTLE CHRISTMAS (excerpt)

From the Musical Production "MEET ME IN ST. LOUIS"
Hugh Martin and Ralph Blane

(F-A-C) (F-A \flat -C) (C-E-G) (C-E \flat -G \flat) (D-F-A-C) (G-B-D-F-A) (E-G-B-D) (F \sharp -A-C-E) (B-D \sharp -F \sharp -A-C) (E-G-B-D)

F Fm C C $^{\circ}$ Dm7 G9 Em7 F \sharp m7-5 B7-9 Em7

The completed arrangement is on page 120.

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Two bass line segments derived from adjacent chord symbols are connected by scalewise passing tones A and C in measure 4. Notice that each passing tone is also an *upper neighbor* of the following chord tone.

JUST YOU, JUST ME (excerpt)

From "MARIANNE"
Raymond Klages and Jesse Greer

(G-B-D) (G-B-D-F) (C-E-G) (C-E \flat -G) (G-B-D) (D-F \sharp -A-C) (G-B-D) (D-F-A-B) (E-G \sharp -B-D)

G G7 C Cm G D7 G Dm6 E7

1st segment 2nd segment

CT PT CT PT UN UN

Scalewise Passing Tones

The completed arrangement is on page 52.

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Find and label the passing tones (PT), upper neighbor tones (UN), and lower neighbor tones (LN). When passing tones are also upper neighbor tones, label them PT, UN. The completed arrangement is on page 92.

THAT OLD FEELING *(excerpt)*

From the Walter Wanger Production "VOGUES OF 1938"
Lew Brown and Sammy Fain

(G-B-D) (B-D-F#) (G-B-D-E) (B-D-F-A) E7 Am Am(maj7) Am7

G Bm G6 Bm7-5 E7

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Many times *more than one* stepwise moving line can be extracted from a given chord progression.

G Dm6 E7
| / / / / | / / / / | offers *two* possibilities for stepwise moving lines. Both lines are used in the following arrangement of "JUST YOU, JUST ME."

(G-B-D) (D-F-A-B) (E-G#-B-D)

G Dm6 E7

and

(G-B-D) (D-F-A-B) (E-G#-B-D)

G Dm6 E7

Two stepwise moving lines can be extracted from this chord progression. The first line has been chosen for use in "JUST YOU, JUST ME."

(A-C-E) (C-Eb-G-A) (D-F#-A-C)

Am Cm6 D7

Special Assignment: For practice, *identify and label* (see the chart on page 160) all chord tones (CT), passing tones (PT or CH PT) and neighbor tone (LN or UN) in the bass part.

JUST YOU, JUST ME

From "MARIANNE"
Raymond Klages and Jesse Greer

Moderately

The musical score for "Just You, Just Me" is presented in six staves. Each staff contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass part is indicated by notes on the bottom line of each staff. Chords are labeled above the staff, and some notes are marked with fingerings (1, 2, 3, 4) or dynamics (p, m).

Staff 1: Chords: (G-B-D) G, (D-F-A-B) Dm6, (E-G#-B-D) E7, (A-C-E) Am, (C-Eb-G-A) Cm6, (D-F#-A-C) D7.

Staff 2: Chords: G, G7, C, Cm, G, D7, G.

Staff 3: Chords: (D-F-A-B) Dm6, (E-G#-B-D) E7, (A-C-E) Am, (D-F#-A-C) D7.

Staff 4: Chords: (G-B-D) G, (G-B-D-F) G7, (C-E-G) C, (C-Eb-G) Cm, (G-B-D) G, (D-F#-A-C) D7, (G-B-D) G.

Staff 5: Chords: (G-Bb-Db-E) G⁰, (G-B-D-F-A) G9, (C-E-G) C, (C-Eb-G-A) Cm6.

Staff 6: Chords: (G-B-D) G, (D#-F#-A-C) D#⁰, (E-G-B) Em, (A-C#-E-G-F#) A7add6, (D-F#-A-C-E) D9, (D-F#-A-C-Eb) D7-9.

(D-F-A-B) Dm6 (E-G#-B-D) E7 (A-C-E) Am (C-Eb-G-A) Cm6 (D-F#-A-C) D7

(G-B-D) G (G-B-D-F) G7 (C-E-G) C (C-Eb-G) Cm (G-B-D) G (D-F#-A-C) D7 (G-B-D-A) Gadd9

Now turn to page 173 for practice with chord progressions that imply two or more moving lines.

Principles for Building a Bass Line

Passing tones can be added to the chord tones of progressions where no definite moving line is implied by the chord symbols. The idea is to use these tones to help force line motion where none is implied. Keep the following principles in mind when building your bass line:

☐ Alternate smooth, flowing stepwise motion with interval leaps (skipwise motion).

For example:

C Chord Tones Am Chord Tones F Chord Tones G7 Chord Tones C Chord Tones G7 Chord Tones C

Scalewise Passing Tones Leap Chromatic Passing Tones Leap Scalewise Passing Tones

Notice how half steps between the last note of one measure and the first note of the next measure help to maintain a smooth flowing line from chord to chord. To achieve this smooth linear movement from one chord to the next, introduce either a lower neighbor tone or an upper neighbor tone on the *beat before* the chord change. The motion then proceeds stepwise to the new chord tone.

The following examples are from the arrangement of "BONNIE" on page 57.

C F

CT CT

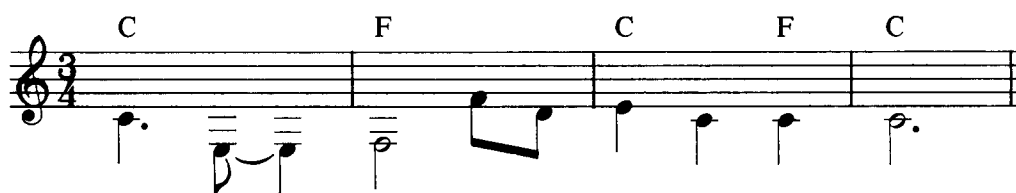
The chord tone E of the C chord is also a lower neighbor of the chord tone F in measure 2.



The chord tone F of the G7 chord is also an upper neighbor of the chord tone E in measure 23.

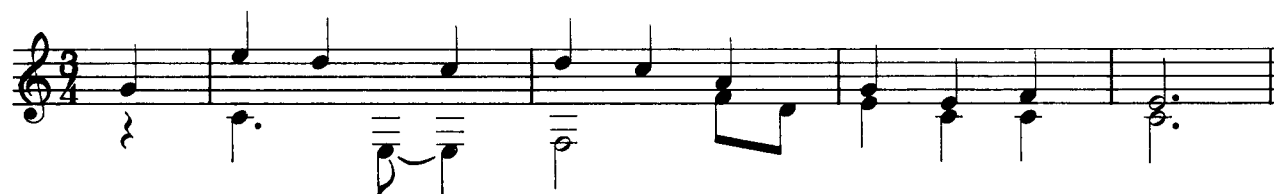
☐ Make the line *melodic* whenever possible. Test your line by playing it alone to see if it makes sense melodically.

Bass line for the first four measures of "BONNIE."



☐ The line must also "fit well" with the melody.

Melody and bass line for the first four measures of "BONNIE."



Listen—*use your ears*. Don't hesitate to experiment with as many different kinds of lines as you can create. Each melody and chord progression will present a different set of challenges and musical opportunities you can explore.

Remember, the only rule that counts is if the line works (sounds good to you), use it. If it doesn't work, change some notes or alter the direction of the line until you are satisfied.

As you study and play this material, try experimenting with a few arrangements of your own. It doesn't matter at first how great the arrangements are, but it is important for you to start to do them now. Learn to *complete* the arrangements you start! Choose your favorite songs because you will be living with them for a long time. Be prepared to spend hours, days, and even weeks perfecting your ideas. Anytime you get stuck along the way, and everyone does, put down your guitar and do something else. Come back to it later. You'll be surprised how much you can create if you keep at it!

Writing arrangements based on old favorites can be fun and also good practice. Most of these songs have very simple melodies and chord progressions. The challenge is to make them more interesting. You also have the opportunity to hear the songs in new and different ways. Try this one.

BOLD MacDONALD

Moderately, with a steady beat

Chords and Fingerings:

- Staff 1: E (i, m), A (2), A#⁰ (0), E (0), C#7 (0, 1, 3), F#7 (4, 0, 2), B (0, 2), B7 (0, 2).
- Staff 2: E (4, 3), Gm7 (2, 1), Gbm7 (2, 1), F7-5 (1), E (4, 3), A (2), A#⁰ (0), E (0), C#7 (0, 1, 3).
- Staff 3: F#7 (4, 3), B (2, 1), B7 (2, 1), E (4, 3), Gm7 (2, 1), Gbm7 (2, 1), F7-5 (1), E (4, 3).
- Staff 4: A (0), A#⁰ (1), E (2), C#7+9 (4, 3), Count: C#7-5 (2, 3), F#7 (2, 3), F#7-5 (2, 3), B7 (2, 3), B7+5 (1, 4).
- Staff 5: Hold (1), E (2), E7 (3, 4), A (2), A#⁰ (0), E (0), C#7 (0, 1, 3), F#9 (0, 1, 3), E6/9(-5) (11 fr).
- Staff 6: B7 (2, 3), B9 (4, 1), E (2, 4, 2, 0, 4, 2, 0, 0), E6/9(-5) (11 fr).

Strum entire chord with your thumb.

SAINT JAMES INFIRMARY

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"BONNIE"

In this arrangement stepwise and skipwise motion, chord tones, passing and neighbor tones, and a syncopation in the bass part are used to vary the direction and shape of the bass line, to force motion where no definitive line is indicated by the chord symbols, and to propel the arrangement rhythmically.

Special Assignment

1. Play the arrangement. Carefully work out the fingerings for both hands.
2. Identify and label all chord, passing, and neighbor tones.
3. Circle sections of bass lines that stand alone as melodies.
4. Circle the areas where a neighbor tone was used on the beat preceding a chord change.
5. Circle all interval leaps (skipwise motion).
6. Underline all stepwise bass line motion.

Syncopated bass figure for "BONNIE" used in measures 1, 9, 10, 13, 14 and 22.

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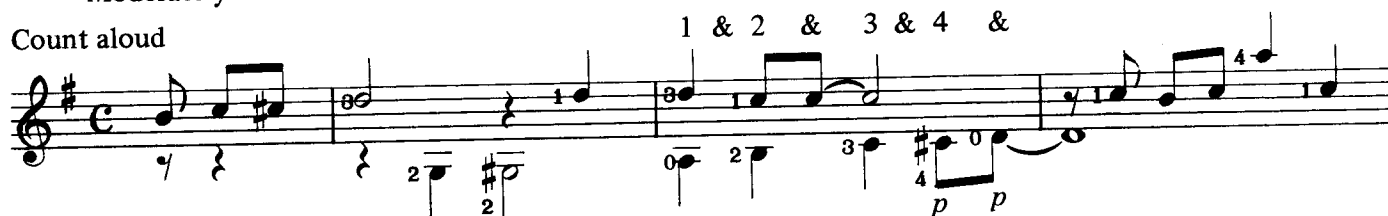


TAKING A CHANCE ON LOVE

John Latouche, Ted Fetter and Vernon Duke

Moderately

Count aloud



1 & 2 & 3 & 4 & 1

②
③

③
④
⑥

p p p

1 & 2 & 3 & 4 & 1

m i m i m i

p

i i

p p p p p p p p p p

1 & 2 & 3 & 4 &

m i

p p p

i m

p

p p p

Count

m i m i m

p p p p p

m i m i m

p p p p p

m i m

p p p

m i m

p p

Bob Russell and Duke Ellington

Slowly, with a beat

Count aloud

1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

m i m i

p

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

p *p* *p* *p* *p*

1 & 2 & 3 & 4 &

m *i* *m* *i* *p*

4810

Practice these exercises in syncopation before playing the complete arrangement of "IN A MELLOW TONE."

Count

m i m i m i

m i m i

m i

p p p p

IN A MELLOW TONE

Milt Gabler and Duke Ellington

Moderately, with a beat



a i

3 & 4 &

3 & 4 &

p *p*

a
i

p

CII

4810

Supplementary Suggestions

TITLE	AUTHOR	PUBLISHER
<i>Chord Voicings and Inversions in All Positions for Chord-Melody Playing</i>		
Chord Chemistry	Ted Greene	Dale Zdenek Publications
Harmonic Mechanisms for Guitar	George Van Eps	Mel Bay Publications, Inc.
The Johnny Smith Approach to Guitar	Johnny Smith	Mel Bay Publications, Inc.
Modern Chords and Progressions for Jazz and Classic Guitar	Ted Greene	Dale Zdenek Publications
Ronnie Lee's Jazz Method, Book II	Ronnie Lee	Mel Bay Publications, Inc.

Introduction to Chord-Melody Playing

The chord-melody solo in its most basic form is an arrangement for guitar in which both the melody and its accompanying harmony are played at the same time. The melody is voiced as the top (highest) note in the chord formation so that it naturally stands out when the chord is sounded.

CONSTRUCTING CHORD-MELODY SOLOS FROM PIANO SHEET MUSIC

1. **The Melody.** Raise the melody part one octave higher than written.

There are two reasons for this:

- a. Raising the melody part one octave will place the melody on either the first, second or third strings, permitting you to form chords on the remaining strings below. If the melody part is not raised, it will often fall on the lower fourth, fifth or sixth strings, making chords impossible.
- b. Since the guitar sounds one octave lower than written, raising the melody part up one octave simply restores the written note to its actual pitch.

STAIRWAY TO THE STARS *(excerpt)*

Melody based on a Theme from "PARK AVENUE FANTASY"

Mitchell Parish, Matt Malneck and Frank Signorelli

You see



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You play



BLUE MOON *(excerpt)*

Lorenz Hart and Richard Rodgers

You see



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You play



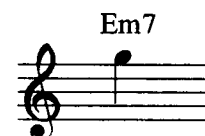
2. **The Key.** The first decision you must make after you have chosen a song to arrange is what key to use. If you will be accompanied by other players, stick to the original key in which the song was written. If you are going to play an unaccompanied solo, you are free to choose keys that will enhance the sound of your arrangement and, if possible, make it easier to play.

Considerations for Choice of Key

- The highest and lowest notes of the song (after raising the melody one octave).
Avoid keys where the melody lies below the third string.
Avoid keys where the melody must be placed too high on the fingerboard.
You must also consider the guitar itself (cutaway, non-cutaway, etc.) as well as the skill of the player.
- The major consideration for choice of key is the *availability of open strings* for use as bass notes. Using open strings maximizes both the tonal range and resonance of the guitar while freeing the left hand to play anywhere on the fingerboard. The standard **E A D** tuning of the three bass notes is the primary reason why the favorite keys for unaccompanied solo guitar arrangements are E major, E minor, A major, A minor, D major, D minor, C major, G major and, occasionally, F major. On page 158 you will see where the **E A D** tones fall in relation to all the major and minor keys.

3. **Chord Voicing.** Although few rules and many possibilities exist for the voicing of any given chord, there are certain characteristics that most chord melody voicings have in common.

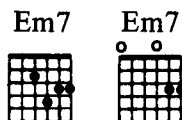
- The melody is almost always voiced as the top (highest) note in the chord. The complete chord formation is then arrived at by determining the exact relationship between the melody note and the chord symbol appearing above it. (See triad spelling and chord construction, pages 160 and 161.) Often the melody note is one of the chord tones in the chord symbol.



Em7 = (E-G-B-D)

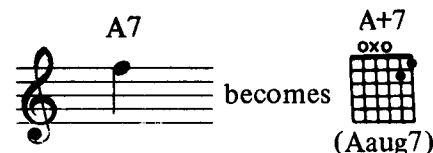
If the melody note is G and the chord symbol is Em7, look for a minor 7th voicing that has the $\flat 3$ rd on top and in the same octave.

Here are two of several possibilities:



As mentioned at the start of this segment, if you have not yet acquired a knowledge of chords in all inversions and positions on the fingerboard, you will need to find supplementary studies that supply this information. In addition, you can create some of the voicings yourself by spelling out the chord tones, searching for the needed notes and listening to the results. The latter approach is sometimes painful and time consuming, but very beneficial in the long run.

- When a melody note is a non-chord tone (see page 163), it is usually considered some form of scale extension (9, 11, 13, etc.) or alteration ($\sharp 5$, $\flat 5$, $\sharp 9$, $\flat 9$) of the basic chord symbol and is then added as the top note to some inversion of the chord.



Some other factors that influence the choice of chord voicings are the feeling that each song suggests to the arranger, the style and complexity of the arrangement, and the particular "sound" that the arranger is trying to achieve.

Chord Voicing and Chord Inversion

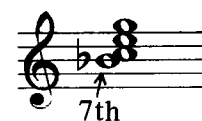
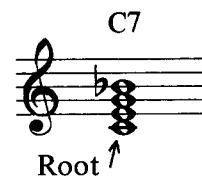
Chord voicing refers to the placement or arrangement of the individual chord tones within a given chord. When a chord has its root tone voiced as the lowest (bass) note, it is said to be in **root position**.

When the lowest tone in the chord is *not* the root, the chord is said to be **inverted**. Seventh chords have a root position and three inversions.

Chords with the third in the bass are in the **1st inversion**.

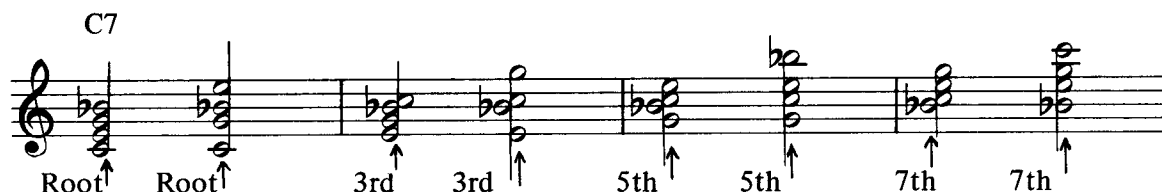
Chords with the fifth in the bass are in the **2nd inversion**.

Chords with the seventh in the bass are in the **3rd inversion**.



How the remaining tones are placed above the bass note does not change the name of the inversion, and the name of the chord itself also remains the same regardless of the inversion.

Example: Root Position 1st Inversion 2nd Inversion 3rd Inversion



Chord melody excerpts from two standards you will play later in the book.

The chords in the examples below are substitutions and embellishments (reharmonizations) for the original chords of both songs. They were arrived at by methods that are described on pages 71 through 105 and pages 165 through 169 of the Appendix.

BLUE MOON (excerpt)

Lorenz Hart and Richard Rodgers

The completed arrangement is on page 111.

Chord Melody

Chords shown: Cmaj7, Am7, Dm7, Db+11, G13-9, Bb9-5, A9, Ab7-5, G11, C6, Dm7/G, G7-9.

Although it is possible to place a chord under every note, most arrangements combine chord-melody with single-line melody notes.

STAIRWAY TO THE STARS (excerpt)

Melody based on a Theme from "PARK AVENUE FANTASY"

Mitchell Parish, Matt Malneck and Frank Signorelli

The completed arrangement is on page 94.

Chord Melody

Dm7 G7-9 Cmaj7 F13+11

Em7 A9 Am11 D7 B7 E13-9 A13-5 Ab9 G6

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International Copyright Secured Made in U.S.A. All Rights Reserved

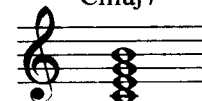
CLOSE AND OPEN VOICINGS

A chord is in *close voicing* (also called closed voicing) when its tones are arranged in the closest possible order.

When wider intervals occur between any of the chord tones the chord is in *open voicing*.

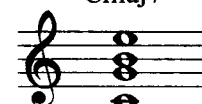
Closed

Cmaj7



Open

Cmaj7



Open voicings are favored for finger style because they usually produce chord formations that span both the treble and the bass sides of the fingerboard. Often these formations require the use of open strings, widely separated strings, and muted-string left hand technique. These techniques make possible greater separation of the melody, accompaniment, and bass parts, as well as an increased range and greater ease of playing.

with closed



with open



Formations with open voicings can be used whenever you want to convert pick style chord-melody arrangements to finger style. This idea will be discussed in greater detail later in the book (see p. 106).

Open voicings that permit melody notes to be added while one basic chord formation is being held are very desirable (p. 69), especially in folk, country and ragtime finger styles where simple harmonies with alternating bass rhythmic devices are frequently used. A good example of this type of voicing is the first finger barre chord formation. This formation allows the right hand thumb to alternate among the bass strings and it enables the left hand to add chord and melody notes with the remaining three fingers.

For example:

PEG O' MY HEART

Alfred Bryan and Fred Fisher

Gmaj7

A9

D9

Gmaj7

Bm7

Bb°

Am11

D+7

Frets → VII VII V VIII VII 6fr VII

HARMONICS 7th Fr.

2.

Lightly place 1st finger directly over the fret. Do not depress strings.

7fr

□ See the Appendix (page 186) for a detailed explanation of harmonics.

Supplementary Suggestions

TITLE	AUTHOR	PUBLISHER
<i>Chord Substitution</i>		
Chord Chemistry	Ted Greene	Dale Zdenek Publications
Popular and Jazz Harmony	Daniel A. Ricigiliano	Donato Music
Principles of Harmonic Substitution	Dom Minasi	Sunrise Publications
Ronnie Lee's Jazz Method, Book II	Ronnie Lee	Mel Bay Publications, Inc.

How to Reharmonize Songs

Before beginning this segment, turn to the Appendix (pages 162-164) for information on chord function, embellishment, and substitution.

A single line jazz improvisation, traditionally, has been harmonically oriented (based on playing around the chord progression of a given melody). Since music sheets were often insufficient and sometimes inaccurate, it became the fashion in the swing era and even more so in the bebop era to reharmonize the original song so that the improviser had more and better "changes" on which to build solos. As players explored the harmonic potentials of well known jazz standards, their collective reharmonizations, rather than the original progressions, often became the "hip changes" other jazz players were expected to know and use.

While the single line improvisational styles of today's jazz players are more melodically than harmonically oriented (relying on the skillful mixing of "in" and "out" sounding modes [chord scales] played over a relatively sparse chordal background), the principles for reharmonization that were developed and refined in the past remain valid for adding excitement and interest, as well as a personal touch to the solo arrangement.

Reasons for using reharmonization techniques

1. To relieve static harmony (one chord for more than one measure)
2. To vary the harmonic texture
3. To achieve a better bass line
4. To add tension and delay resolution of chords
5. To add originality

Terms for Reharmonization

CHORD EMBELLISHMENT, CHORD SUBSTITUTION, CHORD ADDITION

Chord Embellishment is the process of dressing up a chord by the use of either scale tones below the octave (adding a 6th or 7th to a major or minor triad) or diatonic extensions and/or chromatic alterations. A diatonic extension is the addition to the original chord of scale tones (taken from the major scale of the chord root) *above* the 7th (9, 11, 13). A chromatic alteration is the raising or lowering of one or more of the original chord tones or its extensions (b5, #5, b9, #9). Embellishing a chord is very much like adding spice to food or color to a picture. The *letter* (root) *name* and *type* of chord *does not change*. For example: D13, D13b5, D+7, D7b5, D9, D7#9, D7b9, are nothing more than embellishments of a D7 chord. A table of standard chord embellishments is in the Appendix (page 163).

A *Chord Substitution* is the replacement of one chord with another chord. The substitute chord will always have either a *different* letter name or a *different* type name than the chord it replaces.

Different letter: Ab7 would be considered a substitution when used in place of a D7. (Ab13 or Ab9 would be embellishments of the Ab7 substitution.)

Same letter, different type: under certain circumstances Dm7 could be replaced by D7.

Successful substitutions will generate interest and perhaps even an element of surprise while serving the same function as the chords they replace, namely, to progress to the following chord.

For example: original progression	ORIGINAL CHORD	→	ORIGINAL CHORD	→	ORIGINAL CHORD
new progression	ORIGINAL CHORD	→	SUBSTITUTION	→	ORIGINAL CHORD

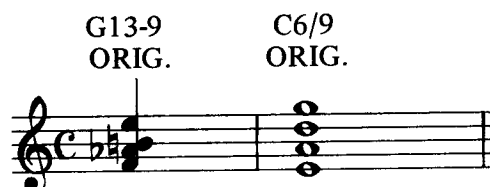
Note: *don't confuse a chord embellishment with a chord substitution.*

Embellishment: If you drank black coffee and decided, for variety, to add cream and sugar, you would still be drinking coffee; only the flavor and consistency would be different.

Substitution: If, instead of the coffee, you drank tea or some other beverage, you would be using a substitute.

Just remember that the same letter name and type (maj, min, dom) means embellishment, while a different letter name or type means substitution.

A *Chord Addition** is often a passing chord that is not in the original progression but fits in well when added to that progression. It differs from a substitution in that it does not replace a chord. Additions are often used to make a smoother transition from one chord to the next. An addition may be a chord with a different letter name or an embellishment. For example:



*Chord additions are also called Embellishing Chords, but this term is not used in this method to avoid confusion with the term Chord Embellishment.

Tools for Reharmonization

Any chord can be embellished. Your choices will be largely a matter of personal taste. Certain chord substitutions and additions will almost always work to provide more interesting background accompaniments, regardless of the musical context. (See the table of Chord Substitutions, Appendix page 165.) When writing complete solo arrangements, however, every reharmonization must be tried and tested in relation to the melody, harmony, and style of the arrangement in which it is used.

We will now explore some of the most frequently used methods for finding reharmonizations within the context of an arrangement.

1. Relative Majors and Minors
2. The Cycle
3. Half Step Progression
4. Flat Five Substitution
5. Passing Tones

1. Relative Majors and Minors

Harmonized C Scale

Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7 ^b 5	Cmaj7
I	II	III	IV	V7	VI	VII	I
		secondary relative minor			relative minor		

For a major chord (I), you can try substituting either its relative minor (VI) or its secondary relative minor (III).

	(C-E-G-B)		(A-C-E-G)		(E-G-B-D)	
For:	Cmaj7	try	Am7	or	Em7	Note common tones
	(I)		(VI)		(III)	in the spelling of
						all three chords.

For a minor chord you can try substituting its relative major.

For Am7 try Cmaj7
(VI) (I)

To find relative and secondary relative minors from any major:

Think down a minor 3rd for the relative minor:

TONIC	RELATIVE MINOR
F	Dm

Think up a major 3rd for the secondary relative minor:

TONIC	SECONDARY RELATIVE MINOR
F	Am

To find the relative major for a minor chord:

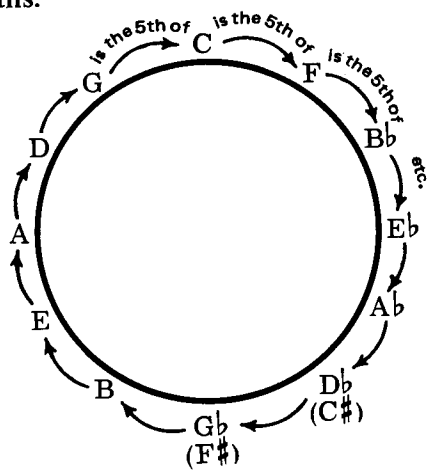
Think up a minor 3rd:

TONIC	RELATIVE MAJOR
Dm	F

(See Intervals, Appendix page 156.)

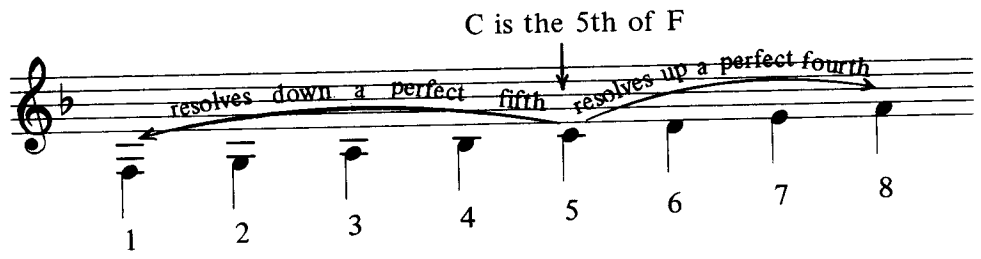
2. The Cycle

One of the most useful devices for finding chord substitutions and additions in context is the cycle of fifths.



This illustration represents a sequence of root tones which is the basis for many progressions in popular music. In the cycle, the root tone of each chord is the fifth of the following chord to which it resolves.

For example (moving clockwise): C is the 5th of an F chord and it resolves to F. F, in turn, is the 5th of a B \flat chord and it resolves to B \flat .



Movement on the cycle, either down by a perfect fifth or up a perfect fourth, always produces a very strong and satisfying bass line.

Although any tones on the cycle sequence (for example, E-A-D-G) may be thought of as the roots of major, minor, or dominant 7th chords, they are most frequently seen either in the form of consecutive dominant 7ths C (E7-A7-D7-G7) C or as one or more minor 7ths followed by a dominant 7th (Dm7-G7) C - C (Am7-Dm7-G7) C.

Some other possibilities:

- C (Em7-A7-Dm7-G7) C
- C (Em7-Am7-D7-G7) C
- C (Em7-Am7-Dm7-G7) C
- C (Em7-A7-Dm7-G7) C
- C (E7-Am7-D7-G7) C

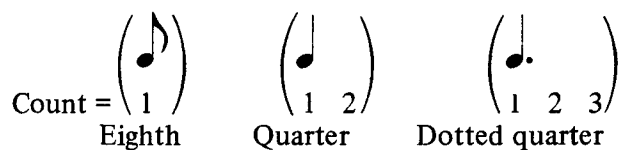
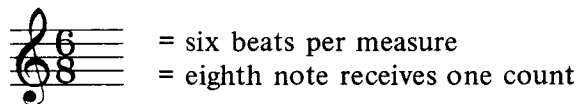
Excerpt from "THE SHADOW OF YOUR SMILE" illustrating cycle progression.

THE SHADOW OF YOUR SMILE (excerpt)

Love Theme from the Metro-Goldwyn-Mayer Motion Picture "THE SANDPIPER"
Johnny Mandel and Paul Francis Webster

The completed arrangement is on page 138.

SIX-EIGHT TIME



Measures 7-12 illustrate a cycle progression.

THE GREEN LEAVES OF SUMMER

From the Batjac Production "THE ALAMO" A United Artists Release
Paul Francis Webster and Dimitri Tiomkin

The musical score is written in treble clef with a 6/8 time signature. It consists of four staves of music. The first staff shows measures 7-12 with chords Am, E7, Am, and G7. The second staff continues the cycle progression with chords C, Dm, E7, and B7. The third staff shows chords A7, Dm, Dm7, G7, C, and Am. The fourth staff shows a first ending with chords Dm6, F7, C, and E7, followed by a second ending with chords F, Dm6, E7, and Am. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like 'p' (piano).

Am E7 Am G7

Count → 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Cycle prog.
from here → B7

A7 Dm Dm7 G7 C Am

1. F7 C E7

2. F Dm6 E7 Am

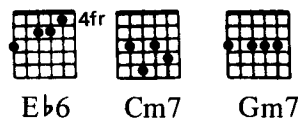
1 2 3 4 5 6 1 2 3 4 5 6

Substitution and Addition with the Cycle

Here is one way the cycle sequence can be used for finding possible chord substitutions in the first measure of the great standard "OVER THE RAINBOW."

Sing the melody as you play the chords.

Original Chord Progression



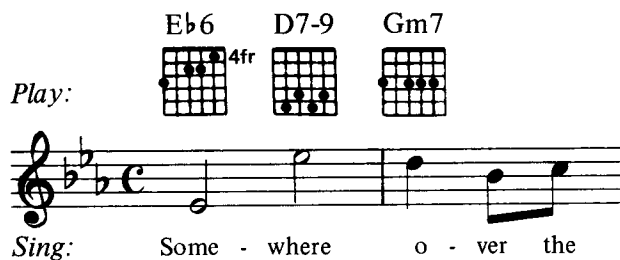
The first step in finding substitutions to replace the original chords in the first measure is to look at the Gm7 at the beginning of the second measure, because we are looking for a *new chord* to resolve to the Gm7. When we look *counter-clockwise* at the cycle (backcycling) from the root tone of the Gm7, we see that the letter name of the tone that resolves to G is D. An easier way to arrive at the same letter name without looking at the cycle is to spell the triad of the chord to which you are resolving. Gm is spelled G-Bb-D. Therefore, D is the fifth of G and resolves to G.

Stage 1 progression:

Eb6	D?	Gm7
/ / /	/ /	
Some - where	over	

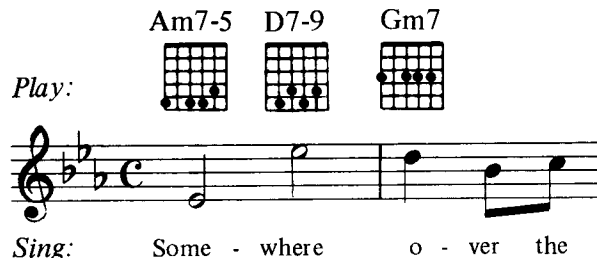
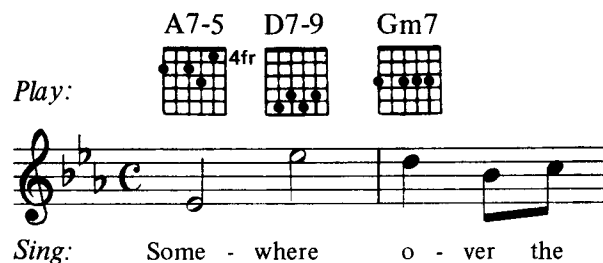
Once you know the letter name of the new tone you must decide on the type of chord you will choose and then see if it works with the melody. Your best bet at first (see p. 74) would probably be to try a dominant 7 chord. The melody note Eb will make your choice a D7b9.

Stage 2 progression:



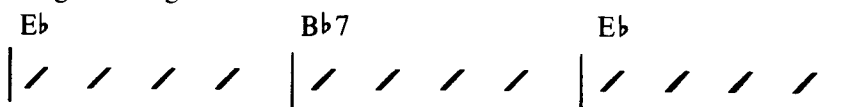
Now that you have a D7b9 working well as a substitute for the original Cm7, you can try backcycling from the root tone D of the D7b9 to find a possible substitute for the original Eb chord. D-F#-A is the fifth of D and resolves to D so the chord substitute will probably be either A7 or Am7. The melody note Eb forces the substitute chord to take the form of either A7b5 or Am7b5. Sing the melody as you try both types of chords. Listen carefully and choose one.

Example:



Backcycling can also be used to find chord additions.

Original Progression

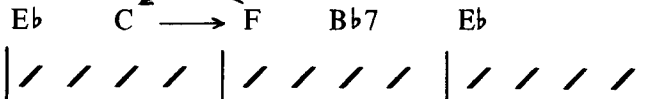


To add more interest to this static progression, first backcycle from the B♭7. Look at the cycle, spell the B♭ triad: B♭-D-F. F is the fifth of B♭ and resolves to B♭. Then backcycle from F: F-A-C. C is the fifth of F and resolves to F.

STAGE 1



STAGE 2



Some chord types to try for the C and F:

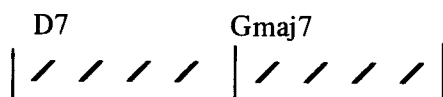
- | | | | | |
|-------|-----|-----|-----|----|
| 1. E♭ | Cm7 | Fm7 | B♭7 | E♭ |
| 2. E♭ | Cm7 | F7 | B♭7 | E♭ |
| 3. E♭ | C7 | Fm7 | B♭7 | E♭ |
| 4. E♭ | C7 | F7 | B♭7 | E♭ |
-

As with substitutions, your choice of chord types and their embellishments will always depend upon the melody as well as the style and sound you want for your arrangement. Let your "ears" be the final judge.

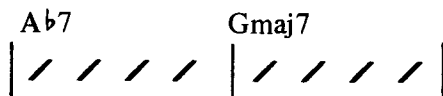
3. Reharmonization with Half Step Progression

Our ears tend to accept tones moving up or down chromatically, therefore any chord can be made to resolve either up or down in half steps.

ORIGINAL
PROGRESSION

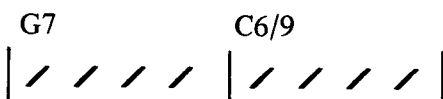


REHARMONIZED
PROGRESSION

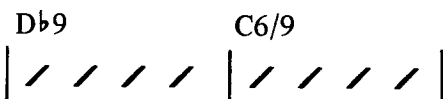


A♭7 is used as a substitute for D7
(it is a half step higher than G).

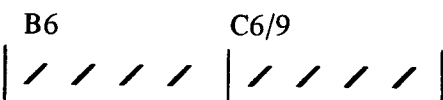
ORIGINAL
PROGRESSION



REHARMONIZED
PROGRESSION



or



Here is an example of reharmonization with a *chord addition* found by half step progression and a *chord substitute* found by backcycling from the new chord addition. Watch the key signature.

ORIGINAL PROGRESSION

E \flat 7 A \flat maj7

Work backwards from A \flat with half step progression to A \sharp . The melody note G \sharp means A7 is added to the original progression.

E \flat 7 add A7 \leftarrow 1/2 step A \flat maj7

Backcycling from A7 to E. The melody note G \sharp makes the chord substitution Em or Em7.

REHARMONIZED PROGRESSION

SUB. Em7 ADDED A7 A \flat maj7

Melody and *original* chord progression for "GREENSLEEVES."

ANALYSIS: "GREENSLEEVES, part one"

Relative Majors and Minors

MEASURES	SUBSTITUTION	EXPLANATION
3	F#m7	III chord substitutes for original D chord
4, 20	Bm	VI chord substitutes for original D chord
13	Em	III chord substitutes for original C chord
25	Em7	VI chord substitutes for original G chord
29	Em	III chord substitutes for original C chord

Backcycling

MEASURES	SUBSTITUTION	EXPLANATION
2, 10, 18, 26	A7	backcycling from original D in measures 3, 11, 19, 27
3, 19	F#7	backcycling from B in measures 4, 20
5, 21	C#m7	backcycling from F# in measures 6, 22
6	F#7-5	backcycling from B in measure 7
12, 28	G	backcycling from original C in measures 13, 29
14, 24, 30	B7	backcycling from E in measures 15, 25, 31
22	F#7-5-9	backcycling from original B in measure 23
23	B9	backcycling from F# in measure 23
23	F#+7	backcycling from original B in measure 24

Half Step Progression

MEASURES	SUBSTITUTION	EXPLANATION
11, 27	Ab7	half step above G in measures 12, 28
18	G7	half step above F# in measure 19
24	F7	half step above E in measure 25
29	C7	half step above B in measure 30 (also result of passing tones in bass voice)

Notes on the Above

The cycle sequence (p. 74) is so strong and "right sounding" within itself that, once started, it can sometimes be continued on, regardless of the original chord progression. In this context E7 (measure 8) can be explained as a *continuation* of a cycle sequence started at measure 5. This is also another way of viewing measures 5 through 12 and 21 through 28.

Dominant 7ths are frequently used on the last beat of the measure in a cycle sequence because they make a very smooth transition to the following chord (see measures 3 to 4, 14 to 15, 19 to 20, 23 to 24, and 30 to 31). Dominant 7ths are also used in this arrangement on all half step progressions.

GREENSLEEVES part one

Moderately

Musical score for guitar, measures 3 through 38. The score is written in treble clef with a key signature of one sharp (F#). Chord diagrams are provided for various chords.

Measures 3-8: F#m7, F#7, Bm, C#m7-5, F#7-5, Bm7, E7sus, E7. Fingerings: 3, 4, 5, 1, 4, 0, 6, 4, 0, 7, 3, 4, 8. Dynamics: *p*, *p*.

Measures 9-14: Em7, A7, Dmaj7, Ab7, G, Em, B7. Fingerings: 9, 10, 11, 12, 13, 14. Dynamics: *p*, *p*, *p*.

Measures 15-20: Em, G, A11, A7, G7, F#m7, F#, Bm. Fingerings: 15, 16, 17, 18, 19, 20.

Measures 21-25: C#m7-5, F#7-5-9, B9, F#+7, B7, F7, Em7. Fingerings: 21, 22, 23, 24, 25.

Measures 26-31: A7, Dmaj7, Ab7, G, Em, C7, B, B7, Em7. Fingerings: 26, 27, 28, 29, 30, 31.

Measures 32-38: Em6, Em7, Em6, Em9, C#m7-5, C7, B, B7, Em. Fingerings: 32, 33, 34, 35, 36, 37, 38.

A final word about "GREENSLEEVES, part one": Many of the chord embellishments used in "GREENSLEEVES," such as F#7-5 and F#7-5-9 (measures 6, 22), as well as the general use of major sevenths and minor sevenths for major and minor chords, are simply a matter of the personal taste of the arranger (see page 73).

Notice that the E7sus (measure 8) created by holding over the A from the Bm7 (measure 7) creates a moving inner voice as it resolves down to the G# of E7. Then, instead of resolving to A in measure 9 as might be expected, it resolves to Em7 (measure 9) allowing the G# to continue on down to G. The cycle sequence finally continues on in measure 10 (A), 11(D), and 12(G).

When you start to reharmonize songs, it might be a good idea at first to follow the order in which the analysis of "GREENSLEEVES" was presented. First try substitution with relative majors and minors, then backcycling, then half step progression, then chord embellishment.

THE TURNAROUND

Chord additions make it possible to add interest to an arrangement in the form of turnarounds. A **turnaround** is usually a two measure progression of four chords that is added to provide a stronger return link between the last and first measures of sections within a musical composition.* A turnaround in the following blues progression, for example, will have the effect of preparing the player for the next chorus.

Standard 12 Bar Blues Progression

The diagram shows a 12-measure blues progression. Measures 1-4 are C major. Measures 5-6 are F7. Measures 7-8 are C major. Measures 9-10 are G7 and F7 respectively. Measures 11-12 are C major, followed by three question marks indicating the turnaround. Arrows point from the question marks to the text 'Turnaround measures. The chord letter names for this turnaround can be found by backcycling from the C chord in measure 1.'

The Turnaround

The diagram shows the turnaround progression: C (in measure 1), A, D, G, C. Arrows indicate the sequence from C to A, A to D, D to G, and G to C. The progression is shown over measures 11 and 12.

When there is little or no melody indicated (often the case in a turnaround), you are free to choose any chord type and embellishment you wish. Here is one possibility.

The diagram shows four chord diagrams: Cmaj7, A+7, Dm9, and G+7. Each diagram is a 5x4 grid representing the fretboard. Below the diagrams is a staff with four measures, each containing a slash (/) indicating a chord.

Try other possibilities.

*In AABA song form (the letters represent thematic sections of most standard popular songs) a turnaround will usually occur at the seventh and eighth measures of the first eight-bar section and lead back to the beginning of the second eight (AA). A turnaround will also occur on the last two measures of the bridge (B section) and will lead back to the final A section.

Let's take another look at the first five measures of that standard blues progression.

Four measures of the same chord allow plenty of room for chord additions.

Exercise: In the space provided, write in possible chord additions for this progression.

C () () () () () () () () F7 START HERE

Procedure:

1. Backcycle from F7 to find the letter names of the additions.
2. Use this formula for the chord types: minor 7 dom7

1 / 1 / 1 / 1

3. Since no melody is shown, embellish the chord types any way you wish. A completed example is found below.

First five measures of a more modern sounding blues progression.

[illegible]

“TOWN HOUSE BLUES” is an example of a blues progression in E that has been reharmonized with backcycling and half step progression. For comparison, an analysis of the blues progression in E along with the progression for “TOWN HOUSE BLUES” is presented below.

.BLUES IN E

(common variation on standard blues)

1 2 3 4 5 6 7 8 9 10 11 12

E A7 E E A7 A7 E E B7 A7 E E

Progression for "TOWN HOUSE BLUES"

Summary: Reharmonization with backcycling, measures 12, 11, 10, 9, 8, 7, 6, 4
 Reharmonization with half step progression, measure 1

LEGEND

↩ = backcycling
 ↔ = half step progression

Chord progression diagram for "TOWN HOUSE BLUES" (measures 1-12):

- Measure 1: E
- Measure 2: Bb9 ↔ A7
- Measure 3: E
- Measure 4: Bm7 ↩ E7+9
- Measure 5: A7
- Measure 6: Em7 ↩ A7
- Measure 7: G#7+9 ↩ Ab7+9
- Measure 8: C#7+9 ↩ Db7+9
- Measure 9: F#7 ↩ B9
- Measure 10: Em7 ↩ C#m7-5
- Measure 11: F#7 ↩ B+7+9
- Measure 12: E (TURNAROUND)

Diagram ends with a repeat sign and "(1st measure)".

The Right Hand c or Fourth Finger

Note the use of the fourth or "pinky" finger, right hand, for the top notes of chords in measures 7 and 8 and for the final chord in measure 12. Laurindo Almeida calls this finger "c" for the Spanish *cuarto*.

Measure 7: G#7+9 chord. Fingering: c (fourth finger) for the top note, i (thumb) for the bottom note. Dynamic: p.

Measure 8: C#7+9 chord. Fingering: c (fourth finger) for the top note, i (thumb) for the bottom note. Dynamic: p.

TOWN HOUSE BLUES

From the United Artists Motion Picture "HOW TO MURDER YOUR WIFE"
 Neal Hefti

Musical notation for "TOWN HOUSE BLUES" (measures 1-7):

- Measure 1: E
- Measure 2: Bb9
- Measure 3: A7
- Measure 4: E
- Measure 5: Bm7 E7+9
- Measure 6: A7
- Measure 7: Em7 A7

Diagram includes a G#7+9 chord diagram and a G#7+9 chord diagram with fingering (c, i) and dynamic (p).

Chord diagrams and fingering for measures 8-12:

- Measure 8: C#7+9
- Measure 9: F#7
- Measure 10: B9
- Measure 11: 1. Em7
- Measure 12: C#m7-5

4. Reharmonization with the $\flat 5$ Substitute

If there is no conflict with the melody, you may substitute any chord which has as its root letter name the *flatted fifth* of the *original chord*. Usually, but not always, the chord is some form of embellished dominant 7th, i. e., for D7 substitute $A\flat 7$, for G7 substitute $D\flat 9$, for C7 substitute $G\flat 7\flat 5$, for E7 substitute $B\flat 13$, etc. This substitution works well in most situations because:

- Both the original chord and its $\flat 5$ substitute contain at least two tones in common.

Original chord D7 = D - (F#) - A - (C)
 $\flat 5$ substitution $A\flat 7$ = $A\flat$ - (C) - $E\flat$ - ($G\flat$)

$A\flat 7$ could be thought of as an embellishment of D7— $D7\flat 5$ no root. Notice also that the root letter of each chord is the flatted fifth of the other, so that the chords could be reversed.

Original chord = $A\flat 7$ or D7
 $\flat 5$ substitute = D7 or $A\flat 7$

- Both the original chord and its $\flat 5$ substitute can be resolved to the same chord.

D7 resolves to G by the cycle

$A\flat 7$ resolves to G by a half step progression

APPLICATIONS OF THE $\flat 5$ SUBSTITUTE

Application of $\flat 5$ substitutes to a turnaround progression based on backcycling:

The Turnaround	C6	$A\flat 7$	$D\flat 9$	G13	C6
	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
		↓	↓	↓	
$\flat 5$ Substitutes	C6	$E\flat 9$	$A\flat 13$	$D\flat 9$	C6
	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /

Note that a new cycle progression has been formed— $E\flat$ to $A\flat$ to $D\flat$ which then resolves down a half step to C.

Still more progressions based on the original turnaround can be found by combining the cycle progression with its $\flat 5$ substitutes. In the following examples, only the chord letter name is given. Experiment with different chord types and embellishments for each progression.

1. $\begin{array}{cccc} C & E\flat & D & D\flat \\ | & / & / & / & / & | & / & / & / & / \end{array}$

2. $\begin{array}{cccc} C & E\flat & D & G \\ | & / & / & / & / & | & / & / & / & / \end{array}$

3. $\begin{array}{cccc} C & E\flat & A\flat & G \\ | & / & / & / & / & | & / & / & / & / \end{array}$

4. $\begin{array}{cccc} C & A & A\flat & G \\ | & / & / & / & / & | & / & / & / & / \end{array}$

5. $\begin{array}{cccc} C & A & D & D\flat \\ | & / & / & / & / & | & / & / & / & / \end{array}$

This example illustrates, in step by step sequence, the use of backcycling and $\flat 5$ substitution for sketching out a possible reharmonization of measures 17 through 21 of "EAST SIDE, WEST SIDE."

Step 1: The melody and original chord progression.

Step 2: Find possible chord letter names by backcycling from F.

Step 3: Combine the cycle progression with $\flat 5$ substitutes. A chromatically descending (stepwise) bass line is created in measures 18, 19, and 20 by making *every other* chord in the cycle sequence a $\flat 5$ substitute.

Step 4: This final reharmonization was decided on after trying many different chord types and embellishments against the melody, listening to hear which ones sounded best.

4 C Bm7 Bb7+11 Am7 passing chord (E melody) Gm C7-5 Fmaj7

Syncopation for measures 5 & 6, 9 & 10 of "EAST SIDE, WEST SIDE."

COUNT ALOUD → 1 & 2 & 3 & 1 & 2 & 3 &

THE SIDEWALKS OF NEW YORK (East Side, West Side)

Jazz Waltz

The musical score is written in 3/4 time and consists of five systems of music. Each system includes a treble clef staff for the melody and a bass clef staff for the piano accompaniment. Chords are indicated above the staff, and fingerings are shown with numbers 1-4.

System 1: Chords: C, G, C. Fingerings: *a*, *m*, *i*, *m*.

System 2: Chords: Dm7, G9, G7, C, C7-5. Fingerings: *m*, *i*, *m*, *i*.

System 3: Chords: Fmaj7, F6, F#° (with diagrams), C, A+7. Fingerings: 2, 4, 2, 4, 1, 3, 1, 2, 0, 4.

System 4: Chords: D9, Dm, G7. Fingerings: 0, 4, 2, 2, 2, 1, 1, 1.

System 5: Chords: C, Bm7, Bb+11, Am7, passing chord, Gm, C7-5. Fingerings: 4, 2, 2, 2, 2, 2, 2.

Fmaj7 F6 F#° C
 a
 i
 p

F D7 C A+7

D7 G9 C F C

5. Reharmonization with Passing Tones

Many times reharmonizations can be determined easily by combining melody notes with passing tones in the bass part or among the inner voices in a series of chords. (See page 46 for an explanation of passing tones.)

ORIGINAL PROGRESSION

C F G9sus G7 C

CT CT CT CT CT

In the second measure of the example below, two melody notes have been harmonized with passing tones. The addition of F# (a chromatic passing tone) and Fb (passing tone) to the bass line resulted in two chord additions: D major on the second beat and G7 on the fourth beat. Notice that both of these chords could also have been found by backcycling from G and C respectively.

REHARMONIZATION

C C F D G9sus G7 C

CT CT CT CH PT CT PT CT

In the next example, passing tones creating a descending bass line were added in the first measure, thus reharmonizing beats 2 (E7), 3 (Am), and 4 (Am7). By continuing the downward direction of the bass line into the second measure with a chromatic passing tone (F#), a chord substitution (D major for F major, beat 1) was possible.

REHARMONIZATION

Chords: C, E7, Am, Am7, D, G9sus, G7, C

Passing Tones (PT): E7, Am, Am7, D, G7

Chromatic Passing Tones (CH PT): D

Contextual Tones (CT): C, G9sus, C

Note that chromatic passing tones are often LN and UN tones.

Original Progression

Chords: G, D7, G

New Progression

Chords: G, A7, D7, G

Chromatic Passing Tones (CH PT): A7

Original Progression

Chords: C, C7, F

New Progression

Chords: C, E7, Am, C9, F

Chromatic Passing Tones (CH PT): E7

Passing Tones (PT): Am

For comparison, the chords of the original progression have been placed above the added and substitute chords. Considering only the original chord progression, add the letter symbols (CT, PT, UN, LN) for all chord tones, passing tones, and upper/lower neighbor tones. Write the symbols under the bass notes, as indicated.

OLD TIME RELIGION

Original Progression → C

Additions & Substitutions →

Write in letter symbols → () () () ()

In the following arrangement of "THAT OLD FEELING," look for:

1. Moving lines implied by chord symbols
Measures 1-4; 5-6; 9-11
2. Passing tones in bass used to connect lines
Measures 2 and 6
3. Passing tones in an inner voice
Measures 7-8; 10-12; 12-13; 13-14
4. Substitution as result of passing tones
Measure 11
5. Chord embellishment as a result of passing tones from the previous measure
Measure 13

The process of finding reharmonizations from line to chord (instead of from chord to line) offers great opportunities for creativity and experimentation. However, it also requires time, patience, and much experience to effectively utilize both inspiration and pure lucky accident!

In actual practice, the application of passing tones is often one of trial and error. If you are dealing primarily with the bass line, the idea, as mentioned earlier, is *to keep the line going in the same direction as long as possible*. If you are working with chord structures, each tone or voice within the chord is treated as a separate melody and can be moved independently up or down. The possibilities for arriving at new embellishments, additions and substitutions with this voice leading technique are endless.

THAT OLD FEELING

Lew Brown and Sammy Fain

The musical score for "That Old Feeling" is presented in three systems, each with a treble clef and a key signature of one sharp (F#). The score includes reharmonizations with chord symbols and passing tones indicated by numbers 1 through 12.

System 1 (Measures 1-4):

- Measure 1: Chord (G-B-D) G. Passing tone 1: G4.
- Measure 2: Chord (B-D-F#) Bm. Passing tone 2: B4.
- Measure 3: Chord (G-B-D-E) G6. Passing tone 3: G4.
- Measure 4: Chord (D-F-A-B) Dm6. Passing tone 4: D4.

System 2 (Measures 5-8):

- Measure 5: Chord (A-C-E) Am. Passing tone 5: A4.
- Measure 6: Chord (E-G#-B#) E+. Passing tone 6: E4.
- Measure 7: Chord (A-C-E-G) Am7. Passing tone 7: A4.
- Measure 8: Chord (C-Eb-G-A) Cm6. Passing tone 8: C4.

System 3 (Measures 9-12):

- Measure 9: Chord Em. Passing tone 9: E4.
- Measure 10: Chord B7. Passing tone 10: B4.
- Measure 11: Chord Dm6. Passing tone 11: D4.
- Measure 12: Chord B7. Passing tone 12: B4.

System 4 (Measures 13-14):

- Measure 13: Chord E7sus. Passing tone 13: E4.
- Measure 14: Chord E7. Passing tone 14: E4.

Chords and Fingerings:

- 13: A9 (Fingering: 0, 2, 3, 0)
- 14: A13-5 (Fingering: 1, 0, 3, 1)
- 15: Cm7 (Fingering: 0, 3, 0, 0)
- 16: Am11 (Fingering: 2, 0, 1, 4)
- 17: G (Fingering: 0, 2, 3, 0)
- 18: Bm (Fingering: 0, 2, 3, 0)
- 19: G6 (Fingering: 0, 2, 3, 0)
- 20: Dm6 (Fingering: 0, 2, 3, 0)
- 21: E7 (Fingering: 0, 2, 3, 0)
- 22: Am (Fingering: 0, 2, 3, 0)
- 23: E+ (Fingering: 0, 2, 3, 0)
- 24: Am (Fingering: 0, 2, 3, 0)
- 25: E7-9_{sus} (Fingering: 0, 2, 3, 0)
- 26: E13-9 (Fingering: 0, 2, 3, 0)
- 27: Am7 (Fingering: 0, 2, 3, 0)
- 28: Cm6/9 (Fingering: 0, 2, 3, 0)
- 29: Em7 (Fingering: 0, 2, 3, 0)
- 30: A7 (Fingering: 0, 2, 3, 0)
- 31: Am7 (Fingering: 0, 2, 3, 0)
- 32: D13 (Fingering: 0, 2, 3, 0)
- 32: D7-9 (Fingering: 0, 2, 3, 0)
- 32: G6/9 (Fingering: 0, 2, 3, 0)

Note: It really doesn't matter if you can't always name the new harmony that occurs as a result of combining passing tones with the melody. In fact, it is difficult to assign names to chords in some modern compositions containing highly dissonant tone clusters. Once again, use your ears. If it sounds good, use it. You can always go back later to find out why it works.

The two following arrangements of "STAIRWAY TO THE STARS" and "SWEET AND LOVELY" contain substitutions, additions and embellishments that result from the use of relative majors and minors, backcycling, half step progressions, flat five substitutions and passing tones. As you play the arrangements, try to determine which techniques were used to arrive at each reharmonization. For comparison, the chords of the original progression are placed above the reharmonization.

STAIRWAY TO THE STARS

Melody based on a Theme from "PARK AVENUE FANTASY"

Mitchell Parish, Matt Malneck and Frank Signorelli

Original Progression→

Reharmonized →

Dm11

G9

Cmaj7

Cm6

E+

G13-9

F13

F7-5

G Em7 Em6 A9 Am11 D9 Gmaj9

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains a melody line and a bass line. Above the staff, the chords G, Em7, Em6, A9, Am11, D9, and Gmaj9 are indicated. The D9 chord is accompanied by a guitar fretboard diagram showing the 2nd fret on the 4th string, 3rd fret on the 3rd string, and 2nd fret on the 1st string. The Gmaj9 chord is accompanied by a guitar fretboard diagram showing the 3rd fret on the 5th string, 2nd fret on the 4th string, 1st fret on the 3rd string, 2nd fret on the 2nd string, 1st fret on the 1st string, and the open 6th string. The staff includes various musical notations such as eighth notes, quarter notes, and rests.

48

SWEET AND LOVELY

Gus Arnheim, Harry Tobias and Jules Lemare

With a beat

Original → E7 E7 Bm7 E7 E7 E7

Reharmonized → F#m7 G⁰ Bm7 E7

Bm7 E7 A7 D Dm

Bb7

E B7 E6 E7

E7 C+11
2 3 4 1

B7 E7 E7 Bm7 E7

F#m7 G⁰

A7 D6/9 Dm9 E B7

p

D9 Emaj7 E6

1 & 2 & 3 & 4 &

& 2 & 3 & 4 &

(3)
(4)
(5)

D9 Emaj7 E6 F9

m i m i m a m

1 & 2 & 3 & 4 &

p p p

G G Bm7 C9 B7 F9

1 & 2 & 3 & 4 &

E7 E7 Bm7 E7 E7 E7

F#m7 G° Bm7

Bm7 E7 A7 D Dm

Bb7

E B7 B7 F9 E9

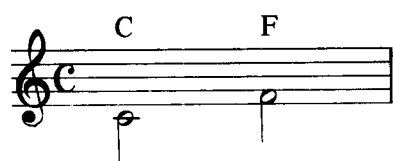
rit.

The Cycle and the Bass Line

All or any part of a cycle progression can be implied by playing bass notes in skipwise motion. The bass line can move either up a perfect fourth or down a perfect fifth from the root, but the letter names of the notes remain the same. Here are two examples showing skipwise movement from the root of the chord.

SKIPWISE BASS LINE MOTION WITH THE CYCLE

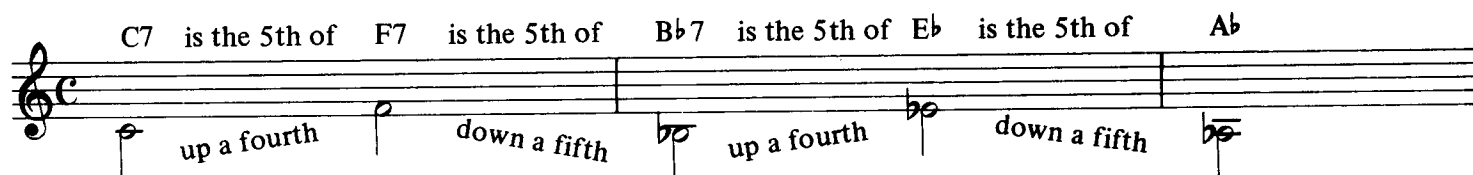
Bass line moving up a perfect fourth



Bass line moving down a perfect fifth



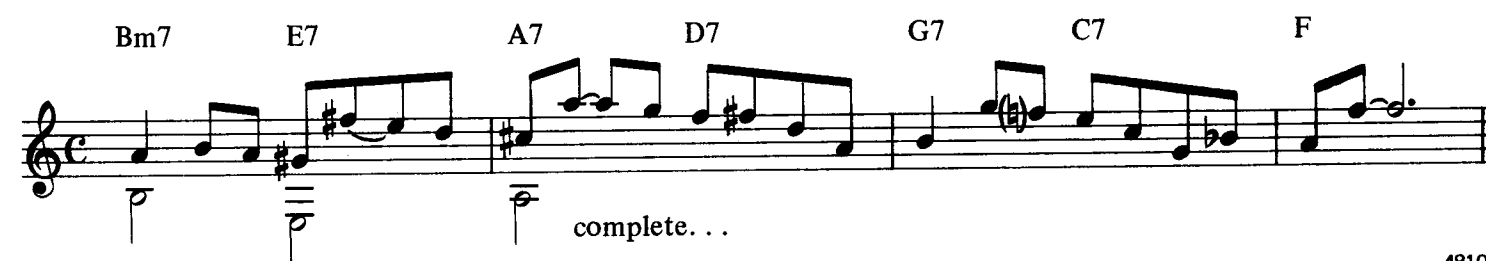
To automatically play with skipwise bass motion on cycles, simply play the letter name of each chord in the cycle sequence.



Here are two examples showing the bass line moving up a perfect fourth or moving down a perfect fifth. Play both examples.



Complete the bass line in the next example starting with the D7 in the second measure. Alternate *up* a perfect fourth, *down* a perfect fifth, *up* a perfect fourth, *down* a perfect fifth. Then play the example.



Complete the bass line in this example starting with the D7 in the second measure. Alternate *down* a perfect fifth, *up* a perfect fourth, *down* a perfect fifth, *up* a perfect fourth. Then play the example.

complete...

STEPWISE BASS LINE MOTION WITH THE CYCLE

Cycle Progression: Play

tritone

The **tritone interval** (augmented fourth or diminished fifth). See page 157. The tritone moves chromatically downward on all cycle progressions of dominant seventh chords.

Moving from D7 to G7, the $\flat 7$ (C on ③) moves down one fret to the 3rd of G7 (B on ③). The 3rd of D7 (F# on ④) moves down a fret to the $\flat 7$ of the G7 (F on ④). The same moves occur when going from G7 to C7 and from C7 to F7.

The stepwise downward motion from $\flat 7$ to 3 and from 3 to $\flat 7$ on all cycle progressions of dominant sevenths can be expressed as a bass line.

Stepwise from the third:

(3) $\flat 7$ (3) $\flat 7$ (3) $\flat 7$ (3) $\flat 7$ (3) $\flat 7$ (3)

F#7 B7 E7 A7 D7 G7 C7

Stepwise from the flatted seventh:

($\flat 7$) (3) ($\flat 7$) (3) ($\flat 7$) (3) ($\flat 7$) (3)

F#7 B7 E7 A7 D7 G7 C

on V7 to I, 3 goes to 1 (Root)

Which of the above two bass lines best fit this melody? Try both to decide.

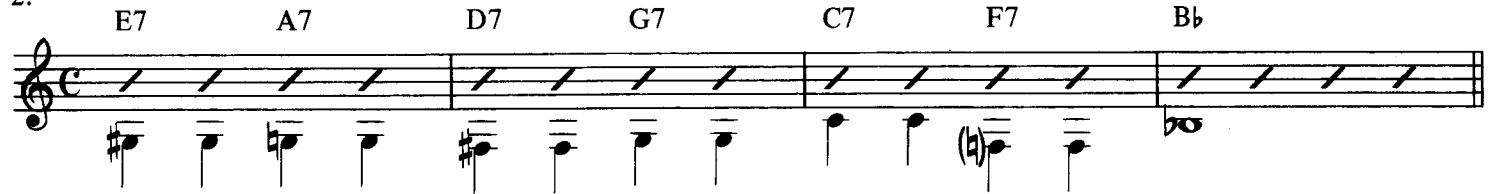
F#7 B7 E7 A7 D7 G7 C

A cycle progression showing four bass lines using combinations of stepwise and skipwise motion.

1.



2.



3.

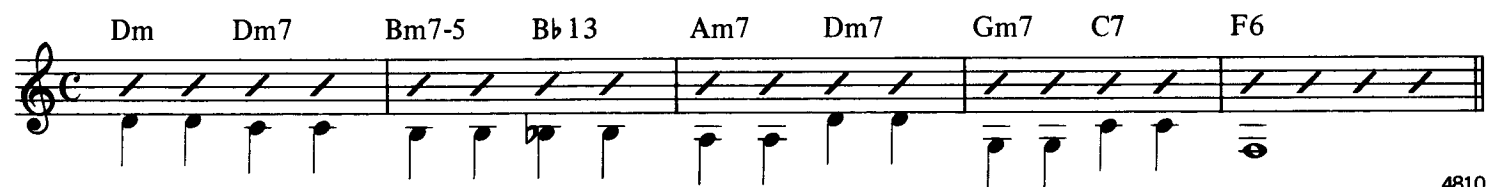


4.



In this example a stepwise bass line is implied in the first two measures. In the last three measures the cycle progression generates root movement in the bass line.

(D-F-A) (D-F-A-C) (B-D-F-A) (Bb-D-F-Ab-G)



Here is a melody and progression in which a stepwise line (implied in the first and second measures) is followed by a cycle progression. Notice that when the melody becomes active the bass becomes less active.

Am Am7 F#m7-5 B7 Em7 A7 Dm7 G7 Cmaj7

Passing, chord and neighbor tones added to root progressions based on the cycle result in a modern sounding bass line.

When a chord tone is also an upper neighbor it will be marked ^{CT}UN.

When a chord tone is also a lower neighbor it will be marked ^{CT}LN.

Chord tones used as passing tones are marked ^{CT}PT.

D G7 C7-5 F7-5 Bb7 Eb7 Ab

E7 A7 D7 G7 C7 F7 Bb

E7 A7 D7-5 G7 C7 F7 Bb

For comparison, the chords of the original progression have been placed above the added chords and substitutions. Be sure to observe the key signature.

LONESOME ROAD

Progression based on BACKCYCLING treated with bass descending in *stepwise motion*.

Harmonic treatment same as first half of song.

Progression derived by backcycling from A, now treated with bass incorporating neighbor tones in *skipwise motion*.

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NOTES ON FIRST STRING

Here are the notes on the first string from the 5th fret to the 13th fret. See the Appendix (page 159) for complete notation from the 5th fret to the 19th fret.

BASS LINE ANALYSIS: "BLUES FOR HY"

"BLUES FOR HY" incorporates many of the approaches to a jazz-oriented finger style arrangement that have been discussed in this book.

1. A walking bass line provides rhythm, outlines the harmonic foundation, and acts as a counter-melody to the melodic theme above it.
2. The melody is syncopated against the steady $\frac{4}{4}$ of the bass line, creating contrast between the two parts and emphasizing their independence.
3. Independence between the melody and the bass voices is heightened by the *plan* of the arrangement:
 - a. The first chorus states the bass line alone.
 - b. The second chorus restates the same bass line while introducing the theme above it.
 - c. The third chorus is an "improvisation" in both the melody and the bass voices simultaneously.
 - d. The fourth chorus restates the theme and original bass line.
4. The blues progression upon which the theme and bass line were based was reharmonized with backcycling, passing tones and half-step progression.
5. Melodic interest in the bass line is achieved by alternating stepwise motion with skipwise motion.

Next follows a blues progression in E major plus the progression and bass line for "BLUES FOR HY." Compare the two progressions and play the bass line before starting the arrangement.

☐ Which measures are the result of backcycling?

☐ Which measures are the result of chromatic passing tones?

☐ Which measure is the result of half step progression?

STANDARD BLUES PROGRESSION

Standard Blues Progression in E major (12 measures):

- Measures 1-2: E
- Measures 3-4: A7
- Measures 5-6: E
- Measures 7-8: E7
- Measures 9-10: A
- Measures 11-12: E

Bass Line from "BLUES FOR HY"

Bass Line from "BLUES FOR HY" (12 measures):

- Measures 1-2: E
- Measures 3-4: A7
- Measures 5-6: A \sharp °
- Measures 7-8: E
- Measures 9-10: A7
- Measures 11-12: A \sharp °
- Measures 13-14: E
- Measures 15-16: D7-5
- Measures 17-18: C \sharp 7
- Measures 19-20: F \sharp m7
- Measures 21-22: B7
- Measures 23-24: E
- Measures 25-26: C \sharp 7-5
- Measures 27-28: F \sharp 7
- Measures 29-30: B7

BLUES FOR HY *(Dedicated to HY WHITE)*

Howard Morgen

See page 105 for instructions on how to play this arrangement as a round with a second guitar.

Chord accompaniment is only an outline.

Play as you wish.

1st Chorus:

Play with a steady driving beat.

2nd Chorus:

21 F#m7 B7 E9 G9 Gb9 F9 3rd Chorus:

26

30

34

Coda

37

39

4fr

4fr

5fr

4fr

6

3

4

2

3

2

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

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How to play "BLUES FOR HY" as a round with a second guitar:

1st guitar Play the entire arrangement as written.

2nd guitar Play chord accompaniment only from measures 1 through 24.
Then go back to the 2nd chorus (measure 13) and play notation
from measures 13 through 32, then to the Coda section (measures
37 to 41) to end in unison with the 1st guitar.

Adapting Chord Melodies for "Instant" Finger Style Arrangements

The techniques used in folk guitar for automatically plucking out melody and bass parts from simple pre-set chord formations (p. 25) can now be used for adapting more complex chord-melody solos designed for pick style into "instant" finger style arrangements. This is accomplished (with some occasional adjustments for chord voicing) by applying certain right hand finger and thumb combinations in a steady rhythm to the pre-set chord formations of the original chord-melody solo.

In these examples the rhythmic device consists of repeating either the chord itself, or the lowest tone (in this case the root) of the chord on each beat.

This

Cmaj7 Am7

Becomes this

Cmaj7 Am7

BLUE MOON (excerpt)

Lorenz Hart and Richard Rodgers

The completed arrangement is on page 111.

Cmaj7 Am7 Dm7 G7-5 Cmaj7 Am7

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Remember, the basic concept of the rhythmic device is to keep a *constant rhythmic pulse* in the bass and chord accompaniment parts, regardless of what is being played in the melody. And, as mentioned earlier, the actual notes of the bass are less important than the fact that each note occupies a beat (see page 18).

Important: The following exercises and arrangements using rhythmic device concepts ("BLUE MOON," "DON'T BLAME ME," "BONFIRE") should be played with both a *muffled bass* and a *muffled, slightly scratchy, drum/brush-like sound in the chord accompaniment part*. This effect can be obtained by placing your hand in the position for damping the strings (see the photo on page 18), with your fingers held almost parallel to the strings. You then scratch the strings with the left side of your *i* or your *m* fingernails as you slide your fingers inward toward your palm. Special care must be taken to allow the melody to ring out clearly.

On the next page are some examples of possibilities for right hand finger and thumb combinations that could be applied to a given set of chord formations. Play each exercise ten or twenty times.

THE CHORD FORMATIONS

1. *a* *m* *i* *p* *p* *p* *p* *p*

2. *a* *a* *m* *i* *p* *m* *i* *p*

3. *m* *m* *i* *p* *m* *i* *p* *p*

4. *m* *i* *p* *p* *p* *p* *p* *p*

5. *a* *a* *m* *i* *p* *m* *i* *p*

6. *a* *m* *i* *p* *m* *i* *p* *p*

7. *a* *a* *p* *i* *m* *i* *p* *i* *m* *i*

8. *a* *m* *i* *m* *a* *m* *i* *m* *p* *p*

9. *a* *m* *i* *m* *a* *m* *i* *m* *p* *p*

10. *a* *i* *m* *a* *i* *m* *p* *p*

Here are three syncopations to try with the previous exercises (1-10).

Gmaj7 D7

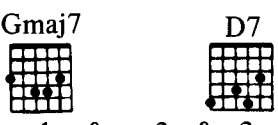
1 & 2 & 3 & 4 & Count out loud

a *m* *i* *p* *p* *p* *p* *p*

Gmaj7 D7

1 & 2 & 3 & 4 &

a *m* *i* *p* *p* *p* *p* *p*

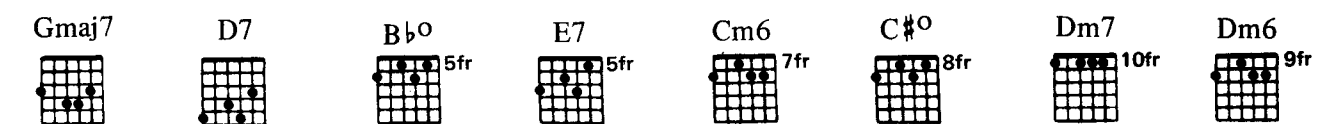


 1 & 2 & 3 & 4 &


a *m* *i* *a* *m* *i*

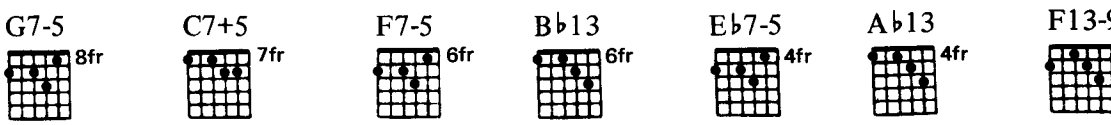


Now play each of the syncopation exercises you have just completed with the following chord progressions. (The moving line implied by the progression has been voiced as the *lowest note* in each chord form.)

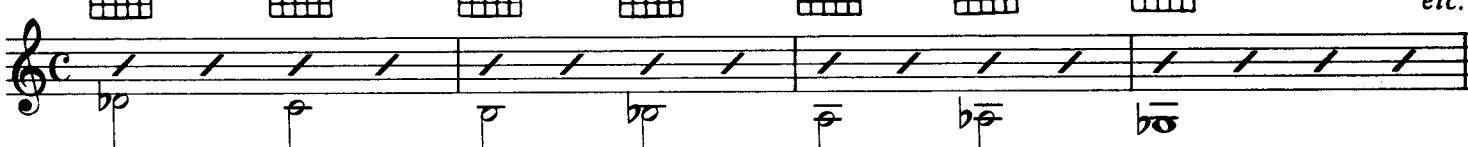


 5fr 5fr 7fr 8fr 10fr 9fr







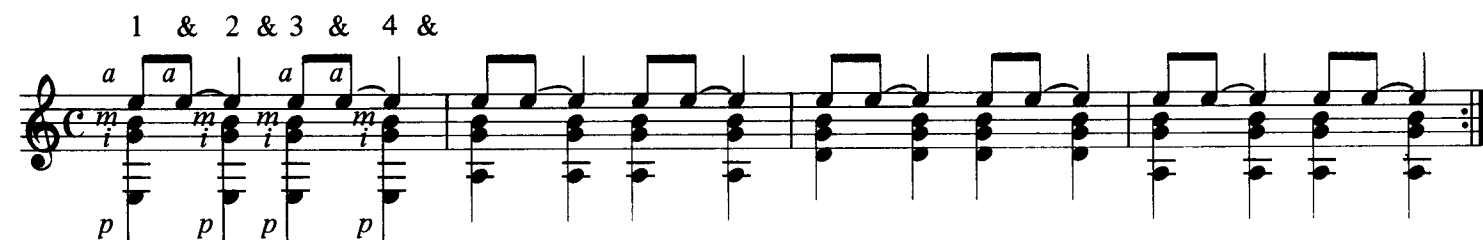
 8fr 7fr 6fr 6fr 4fr 4fr



Strengthening the *a* Finger: Exercises in Independence

In chord-melody playing the *a* finger is used almost constantly, especially in a finger style context where the *m* and *i* fingers and the thumb are often occupied with the chord accompaniment and bass parts. The exercises below are designed to strengthen the *a* finger by providing additional practice in independence between the melody and the accompaniment parts. Be sure to play all of the exercises before attempting the complete arrangements of "BLUE MOON" and "DON'T BLAME ME."



1 & 2 & 3 & 4 &

p *p* *p* *p*

1 & 2 & 3 & 4 &

p *p* *p* *p*

1 & 2 & 3 & 4 &

p *p* *p* *p*

1 & 2 & 3 & 4 &

p *p* *p* *p*

1 & 2 & 3 & 4 &

p *p* *p* *p*

1 & 2 & 3 & 4 & 1

p *p* *p* *p* *p* *p* *p* *p*

BLUE MOON

Lorenz Hart and Richard Rodgers

Moderately

Chord progression and notation for "Blue Moon":

First System: Cmaj7, Am7, Dm7, Db9-5, Cmaj7, Am7. Includes fingerings (4, 3, 2, 1) and dynamics (p, m, a).

Second System: Dm7, G13, Bb9-5, A9, Ab7-5, G11. Includes a guitar diagram for Ab7-5 and the instruction "To Coda (3rd time)".

Third System: 1. C6, G9, G7-9, C6, F6, B6, C6. Includes a guitar diagram for C6 and fingerings (1, 2, 3, 4).

Fourth System: Ab9-5, G13, G7-9, C6, A+7, A7. Includes a guitar diagram for Ab9-5 and fingerings (3, 2, 1, 4).

Fifth System: Ab9-5, G13, G7-9, C6, Fm7, Bb7, Ab9-5, Ebadd9. Includes guitar diagrams for Ab9-5, Fm7, Bb7, and Ebadd9.

Sixth System: Gmaj9, G6, D7sus, D7-5, Dm11, G, Db9-5. Includes guitar diagrams for Gmaj9, G6, D7sus, D7-5, and Db9-5. Ends with "D.S. al Coda".

Coda: C6, F6, C6add9. Includes a guitar diagram for C6add9.

Quarter Note Triplets in Common Time

Eighth Note Triplets Quarter Note Triplet

Count 1 - trip - let 2 - trip - let 3 - trip - let 4 - trip - let

play on arrows only

quarter note triplets

Quarter note triplets in common time are difficult to count. One alternative to counting aloud is to think of the measure in *cut time* (2 beats per measure) and then play the quarter note triplets as eighth note triplets (see page 15).

A more practical approach is to learn to “feel” quarter note triplets rather than count them. Here is a formula for “feeling” quarter note triplets in common time: Alternate *i m i, m i m*, but do not let *m* strike the string.

i m i, m i m

m's are silent

i m i, m i m

m's are silent

DON'T BLAME ME (excerpt)

Dorothy Fields and Jimmy McHugh

Note the quarter note triplet in measure 3.

The completed arrangement is on page 118.

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Howard Morgen

THE GENTLE RAIN

From the Motion Picture "THE GENTLE RAIN"
 Matt Dubey and Luiz Bonfá

The musical score is divided into four systems, each featuring guitar chords and piano accompaniment.

System 1: Chords include Am9, Am6/9, and Bm11. The piano part features a melody with triplets and a bass line with eighth notes.

System 2: Chords include E7-9, 1/2 C1, Am7, Am7, A♭m7, Gm7, and C7. The piano part continues with a melody and a bass line.

System 3: Chords include Fmaj9, F#m7-5, F#m11, and F#m. The piano part features a melody with eighth notes and a bass line.

System 4: Chords include B7-9, B+7, Em7-5, Em11, Em7, A7-9, A+7, and A7. The piano part continues with a melody and a bass line.

1.

Dm7-5 4fr

Dm11 3

Bm7-5

E7 3

Am9 8fr

C7 3

Bm7 7fr

Bb9 5fr

2.

Am9

Ab°

C9

C7

Fmaj9

C7

Fmaj9

Em7

VIII

Am7 5fr

VII

V

Am6/9

Am9

Am(maj7) add6 add9

ritard

Three Against Two

One of the best exercises I know to develop the ability to “think” in two rhythmically independent parts and to convey the feeling of rhythmic independence between the thumb and fingers of the right hand, is the playing of *three against two*.

quarter note triplets
played with the fingers
three

quarter notes
played with the thumb
two

You may find this figure very difficult to read, let alone play. There is, however, a counting “trick” that will enable you to read and play the figure without much difficulty. All it takes is a slow, steady count, concentration, and the patience to stick with it until you get it.

Say aloud: LOVE THE GUITAR

on LOVE play $\overset{a}{\underset{p}{m}}$ (together)

on THE play $\overset{a}{\underset{1}{m}}$ (alone)

on GUI- play p (alone)

on -TAR play $\overset{a}{\underset{1}{m}}$ (alone)

LOVE THE -TAR LOVE THE -TAR

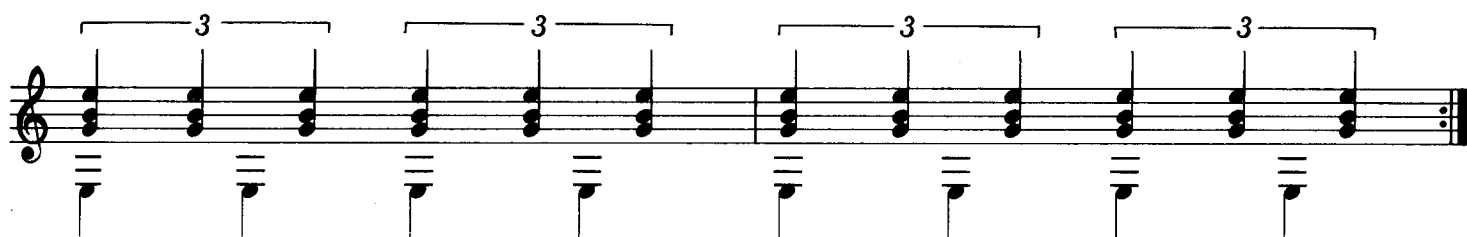
LOVE GUI -

1 2 3 4

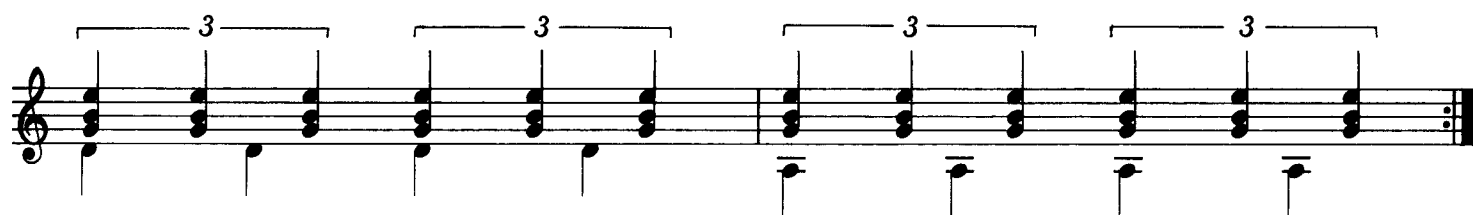
Don't expect to feel and hear the two parts independently until you have practiced the exercises for a while. At first, concentrate on saying over and over at a very slow pace “LOVE THE GUITAR” as you follow the indicated motions with your thumb and fingers. Important: When you say “GUITAR,” do not break up the syllables by saying “GUI-TAR.” Say it quickly, with the accent on the last syllable “GUITAR.”

Take your time! Play each exercise many times before going on to the next. As you get used to the figure, pick up the tempo slightly. By the time you reach the final exercise you will probably be hearing and feeling both parts independently.

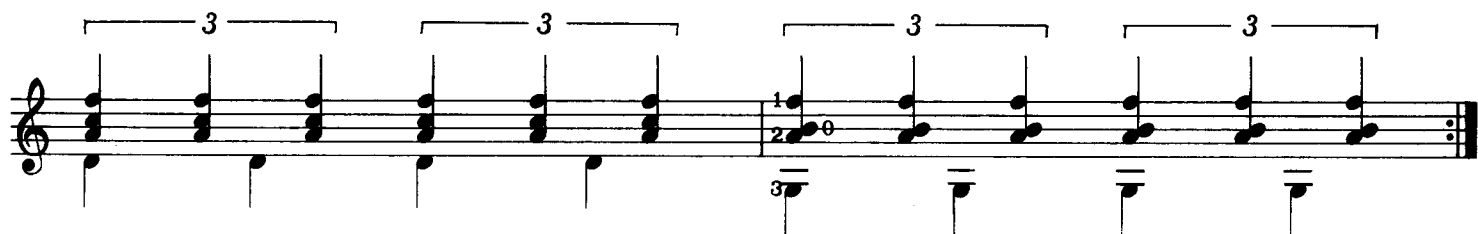
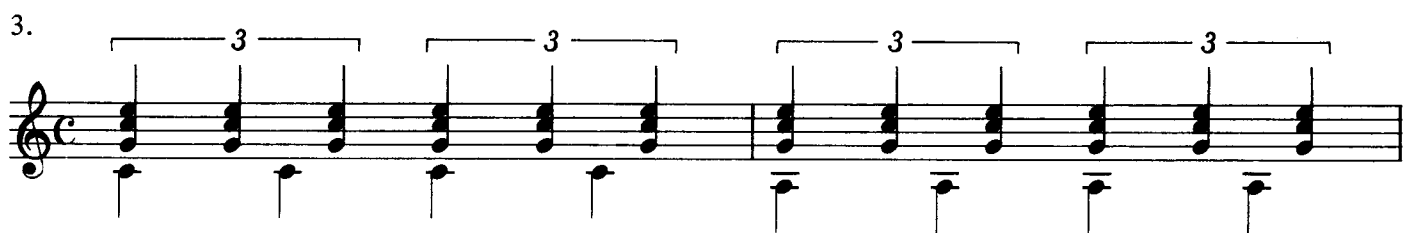
1.




2.



3.



4.



Once mastered, the "laid back" feeling produced by playing quarter note triplets against even quarter notes can be applied with interesting results to many finger style arrangements, even without employing quarter note triplets. The best way I can explain this last remark is to suggest that you listen to the great jazz pianist Erroll Garner. That exciting, just-behind-the-beat feeling of his is particularly effective when applied to a finger style arrangement with a rock-steady bass beat.

After you have played the following arrangement of "DON'T BLAME ME" as written, try experimenting with a slightly laid back feeling in the melody part while you maintain the steady beat in the bass. The same approach would also work well on the earlier arrangement of "BLUE MOON" (page 111).

DON'T BLAME ME

Dorothy Fields and Jimmy McHugh

Rubato

Cmaj7

Bb9 5fr

Em11

A7-5 4fr

Dm 3 1/2 CI

Dm7

Em7 **Am7**

A13+11 4fr

Bb13+11 6fr

A7-9

Em7 **G13-9** **Em7** **Abmaj7** **G7-5**

Moderately, with a beat

Bb9 5fr

Cmaj7

Em11 **A7-5** **A9**

Dm **Dm7** 3 1/2 CI **G9** **G7-9** **Em7** **Am** **Dm** 3 **Dm7** **G11** **G7-9** CI

Em7 A+7-9 A7-9 Dm7 5fr G13 G7-13 Cadd9 7fr ½ CVII

F CI E7 Am11

D7 CI G11 G7-9

Cmaj7 C6 B♭9 Em11 A7-5 A9 Em7

Dm Dm7 G11 G7-9 Em7 A+7-9 A7 ritard G+7 7fr C6/9 7fr Harmonics*

*Harmonics VII Fret (see the Appendix, page 186).

Lightly place first finger directly over and across the seventh fret on ⑤④③. Do not depress the strings. Pluck with *p m i*. Note G on the second string, eighth fret (played with *a*), is sounded as a half note along with the harmonic tones on ⑤④③.

"HAVE YOURSELF A MERRY LITTLE CHRISTMAS" explores more of the fingerboard. Look for:

1. Piano-like "block" chord approach with rhythmic device from measure 17.
2. Cycle progression with stepwise motion—measures 7, 8.
3. Embellishment with passing tones—measures 7, 8, 19, 20, 21, 31, 32, 34.
4. "Modern" sounding voice leading in parallel fourths—measures 16, 33, 34.
5. Natural harmonics—measures 35, 36.

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

From the Musical Production "MEET ME IN ST. LOUIS"
Hugh Martin and Ralph Blane

Rubato

Chord diagrams and labels shown in the score:

- Measure 1: Gmaj7, Em7, Am11, Am7 D7-9
- Measure 2: Gmaj7, Em7, D7, D13, D+7
- Measure 3: B7+9, E13, A7-5, D+7, Gmaj7, Em7, Am7, D7-9
- Measure 4: Gmaj7, Em7, Am7, D7, Gmaj7, Em7, Am7
- Measure 5: Em7, Ebm7, Dm11, Em11, Dm11, G+7-9, Cmaj7, Cm7(add6), C0, C III

Fingering and other markings include: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36.

Bm7 7fr Bm7 5fr B \flat 0 VI Am7 Am11 D13-9 Gmaj9 Em7

18 19 20

⑥ ⑥ ⑤

C#m7-5 F#13-9 Bm7 A13 Asus 5fr A7

21 22 23

Am11 A \flat 9

24 25 26 27

B7 5fr 7fr VIII CVII-...

28 29 30

Em9 7fr E \flat m9 4fr Dm9 G13-9 (-13) 7fr Cmaj7 7fr Am11 Cmaj7 7fr Am11 Cmaj7 7fr

31 32 33

VIII CV CVI CVI CVI

Am9/D 5fr Dm11 6fr D13-9 (-13)

34 35 36

CV VIII CVI CV CV

12th 12th 7th 5th 7th

Shake guitar (if acoustic) for a "Fender Rhodes" sound.

Note the use of first- and third-inversion chord formations on cycle progressions (tritone, see page 99) to create a rhythmic "comping" (accompaniment) effect below the melody.

STOMPIN' AT THE SAVOY

Andy Razaf, Benny Goodman, Chick Webb and Edgar Sampson

The musical score for "Stompin' at the Savoy" is presented in five systems, each featuring a guitar chord diagram and a piano accompaniment line. The score is in 4/4 time and uses a key signature of one flat (Bb).

- System 1:** Chord diagrams for G13-9 and C6/9. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.
- System 2:** Chord diagrams for A7-9, Dm11, G13-9, C6, and A+7+9 (5fr). The piano accompaniment continues with a similar rhythmic pattern.
- System 3:** Chord diagrams for D+7+9, G13-9, C6/9, G13-9, C6/9, and G13-9, C6. The piano accompaniment includes a dynamic marking of *p* (piano).
- System 4:** Chord diagrams for F13, F#13, F13, Eb9 (5fr), E9 (6fr), Eb9 (5fr), Eb13, and Ab13 (4fr). The piano accompaniment includes a dynamic marking of *p* (piano).
- System 5:** Chord diagrams for G13 and G13-9, C6/9. The piano accompaniment continues with a similar rhythmic pattern.

A7-9

Dm11

G13-9 C6/9

2nd Chorus

A7-9

G11 Fm7 Em7

A7-9 5fr

D7+9 G13-9

Fm7 Em7

A7-9 D7+9 A7-9 Dm11

G7 C

F9 F#13 7fr F13 F+7 Bb9 5fr B13 6fr

Bb13 5fr Bb9 5fr Eb13 5fr E13 Eb13 Eb13 Eb+7 Ab9

Ab13 G9

G13-9 C6/9

G13-9 C6/9

A7-9 Dm11

G13-9 C6

G13-9 Cmaj13 12fr

Harm. 12th fret

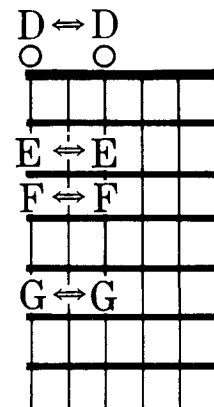
Low D Tuning

The standard tuning of the guitar can be altered to enhance the sonority of a key or to make certain voicings more accessible. A common practice in many styles of guitar playing is to simply tune the sixth string to D instead of E. This tuning (D, A, D, G, B, E) can produce gorgeous sounds in the key of D and, more important, can make piano-like chord voicings practical in any key (not possible with standard tuning).

Procedure for low D tuning

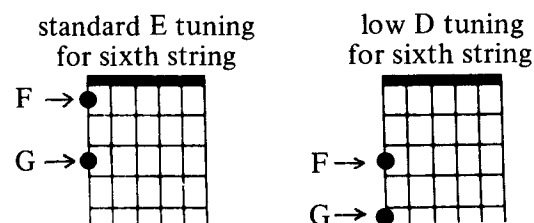
It is easier for most players to hear the correct pitch when tuning from a lower pitch to a higher pitch.

1. Strike the open D on the fourth string.
2. Release the tension on the sixth string until its pitch has dropped a little lower than one octave below the sound of the D or fourth string.
3. Raise the tension of the sixth string until it sounds exactly one octave lower than D or fourth string.
4. Check your tuning by depressing the sixth string at the 7th fret. This should produce a unison with A on the fifth string.

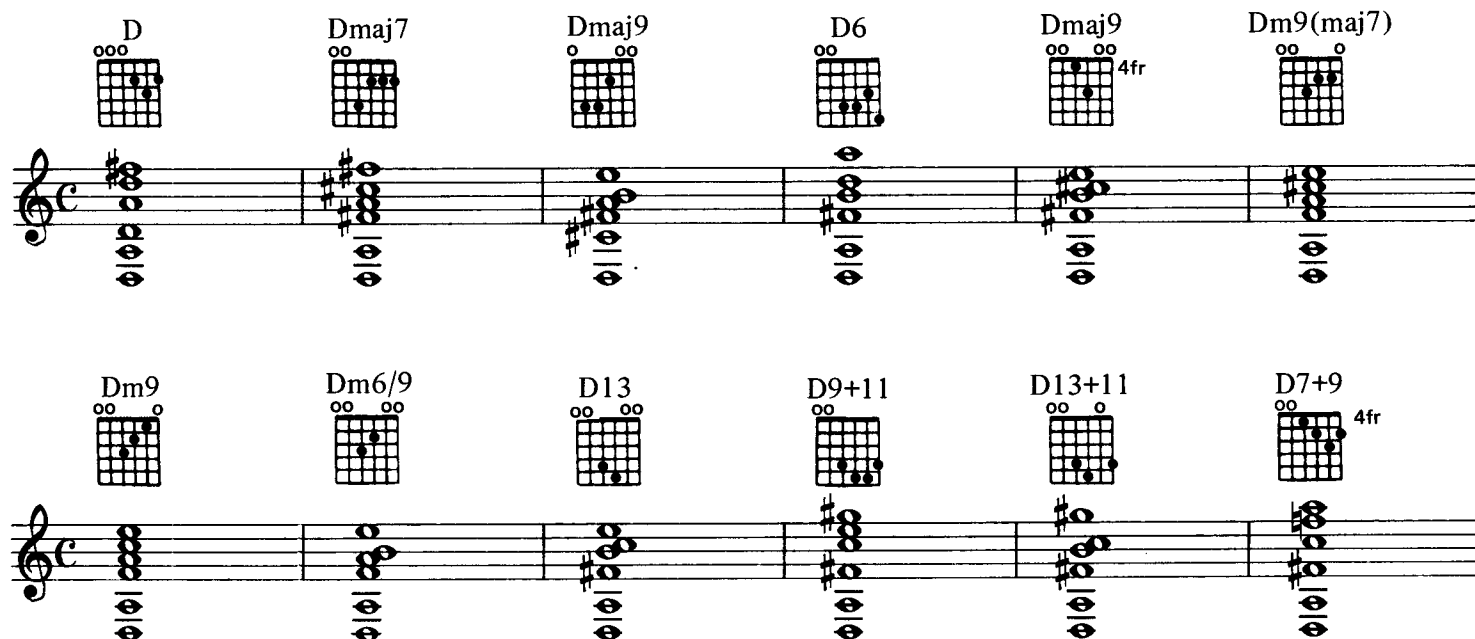


Visualizing Notes on the Sixth String with Low D Tuning

Notes on the sixth string will have the same names and fret locations as notes on the fourth string. That is, each note will be located two frets higher than when the sixth string is tuned to E.



Some voicings with low D tuning.



These full-sounding piano-like voicings would be impossible to play in this key without low D tuning.



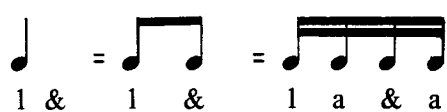
MORE TUNINGS

If you want to play in G you can tune the fifth string down a whole tone to G and the sixth string down a whole tone to D, creating a new low G (tonic) on the open ⑤ and a new low D (dominant) on the open ⑥. Another possibility, which sometimes works well in C, would be to tune the fifth string down to G and the sixth string down to C.

Several books that specialize in guitar tunings are currently available. These books demonstrate the many interesting sounds that can be produced by alteration of the upper as well as the lower strings.

Practice with Sixteenth Notes and Dotted Eighth Notes

Sixteenth Notes



Dotted Eighths and Sixteenths



THE BOY NEXT DOOR

From the Musical Production "MEET ME IN ST. LOUIS"

Hugh Martin and Ralph Blane

Tune low E to D

Verse

Chords and Fingerings:

- Dmaj9 (4fr)
- D6
- Em7
- A13 (5fr)
- A+7 (5fr)
- Dmaj9
- D6
- A13 (5fr)
- A+9
- Am (5fr)
- Am(maj7) (5fr)
- Am11 (5fr)
- D13-9 (4fr)
- D7
- Gadd9
- G
- Gm9(maj7) (5)
- Gm9
- C9
- F#m7
- F7
- Em7
- A7
- Eb+11
- Dmaj9
- D6
- Dmaj9
- D6
- Em7
- A13
- A+7
- Dmaj9
- D6
- Dmaj9
- D6
- Em7
- A13
- A+9
- Am
- Am(maj7)
- Am11
- D13-9
- D7
- G
- Gm9(maj7)
- C9
- Dadd9
- D
- Dmaj7
- D6
- A11
- A7-5 (4fr)
- D9sus

4

5

6

p

D7-5-9 Chorus E7-5-9 6fr E7-9 Am7 D7-5-9 D7-9
 Gmaj7 Em9 A7 Am7
 D13 D+7 Gadd9 G Gmaj7 Em9 Em(maj7) C#m7-5 F#13-9 F#7+9
 Bm7 E7+9 D13 Gadd9 G E7-5-9 6fr Am7
 D7-5-9 Gadd9 G Gmaj7 Em9 Em(maj7) Em11 Em6
 Em9 Em Em(maj7) G Am9
 D9 D9sus G

This arrangement maintains a constant rhythmic flow below the melody voice by using chords or bass notes on every beat (rhythmic device concept). In measures 12 and 16 the melody is in the bass voice (triplet figure) with the chord accompaniment (quarter note figure) above it, then it moves to the middle voice, with chords above and bass notes below. See page 125 for practice with sixteenth notes.

NOBODY DOES IT BETTER

From the United Artists Motion Picture "THE SPY WHO LOVED ME"
Carole Bayer Sager and Marvin Hamlisch

Count 1 & 2 & a 3 a & a 4 a & a 1 & 2 & a 3 & 4 a & a

1/2 CII- trip - let 3 & 4 &

1/2 CII trip - let 3 & 4 trip - let

1/2 CII- 3 a & a 4 &

1 & 2 a & a 3 & 4 &

3 1/2 CII a m i a m i play hold

1 & 2 trip - let 3 & 4 &

3

1 a & a 2 trip - let 3 & 4 &
i m i m i

$\frac{1}{2}$ CII-----

CIV CIII CII

1.

2.

$\frac{1}{2}$ CII

$\frac{1}{2}$ CII

$\frac{1}{2}$ CII

$\frac{1}{2}$ CII

Repeat and fade

"HANDY MAN"

This arrangement contains syncopations in both melody and bass. The count is provided in both voices where needed. Sound aloud and play slowly at first.

HANDY MAN

Jimmy Jones and Otis Blackwell

& a 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & a 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & a

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

a m i i m i

1 & 2 & 3 & 4 & 1/2 CII-----

a m i a m i i a m

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

i m i m

1 & 2 & 3 & 4 & 1/2 CII-----

a m a m i

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

a m

1 & 2 & 3 & 4 & 1/2 CII

a m a m a m i

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

a m i a m i a m i i m i a m a m a m

1 & 2 & 3 4 &

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

m i m i m m i m

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

a m i i m a m i

2nd time To Coda

5fr

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

a a a a a a a a

1/2 CV

D.S. al Coda

5fr

Coda

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & a 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Repeat and fade

Rhythmic Devices for Latin Music

Here is a rhythmic device that can be used very effectively for the Latin rhythms of the bossa nova, the samba, and the rhumba.

The diagram illustrates the fingerings for two chords: Fmaj7 and F6. For Fmaj7, the fingers are labeled 'hold' for the thumb (p), index (i), and middle (m) fingers. For F6, the fingers are labeled 'hold' for the thumb (p) and index (i) fingers. Below the chords is a musical staff in C major, 4/4 time, showing a 'middle accompaniment section'. The melody (upstem) is played with the index (i) or middle (m) finger. The bass (downstem) is played with the thumb (p). The middle accompaniment section consists of eighth notes on the 1st and 3rd beats, and quarter notes on the 2nd and 4th beats.

The melody (upstem) is usually played with the *a* or the *m* finger.

The bass (downstem) is usually played with the thumb (*p*).

The middle accompaniment section (either upstem or downstem) is usually played with the *i* or the *i* and *m* fingers.

This technique supports the melody with a constant flow of rhythm from the bass and the accompaniment. The middle accompaniment moves around the melody while the bass keeps the rhythm on each beat, on the 1st and 3rd beats, or on the 1st, 3rd and 4th beats, depending upon the tempo and feeling of the arrangement (rhumba, samba, bossa nova, etc.) As with all Latin rhythms, *eighth notes are played evenly*.

Play this progression smoothly before starting the exercises.

A musical staff in C major, 4/4 time, showing a chord progression: Fmaj7, F6, C7sus, C7-5. The melody (upstem) is played with the index (i) or middle (m) finger. The bass (downstem) is played with the thumb (p). The middle accompaniment section consists of eighth notes on the 1st and 3rd beats, and quarter notes on the 2nd and 4th beats.

Hold down the complete chord formation.

A musical staff in C major, 4/4 time, showing a rhythmic exercise. The melody (upstem) is played with the index (i) or middle (m) finger. The bass (downstem) is played with the thumb (p). The middle accompaniment section consists of eighth notes on the 1st and 3rd beats, and quarter notes on the 2nd and 4th beats. The exercise is divided into two measures, each with four eighth notes.

Continue to hold down these chord formations for the following symbols.

A musical staff in C major, 4/4 time, showing a rhythmic exercise. The melody (upstem) is played with the index (i) or middle (m) finger. The bass (downstem) is played with the thumb (p). The middle accompaniment section consists of eighth notes on the 1st and 3rd beats, and quarter notes on the 2nd and 4th beats. The exercise is divided into two measures, each with four eighth notes. Above the staff are four chord diagrams: Fmaj7, F6, C7sus, and C7-5. Below the staff are four sets of fingerings: Fmaj7 (1 & 2 & 3 & 4 &), F6 (1 & 2 & 3 & 4 &), C7sus (1 & 2 & 3 & 4 &), and C7-5 (1 & 2 & 3 & 4 &).

The melody part is now added to the accompaniment and bass sections. Your *a* finger must pluck the strings with enough force to make the melody sing out above the accompaniment.

Play each exercise as written. When you have perfected all the exercises, play them again with the bass in half note values on the 1st and 3rd beats.

1.

Fmaj7

F6

C7sus

C7-5

1. 2. 3. 4.

a m a m a m a m

p p p p

2. Musical notation for exercise 2. It is a single staff in C major, 4/4 time. The first measure has a half note C4 (labeled 'a') and a half note E4 (labeled 'm'). The second measure has a half note G4 (labeled 'i') and a half note B4 (labeled 'm'). The third measure has a half note C5 (labeled 'a') and a half note E5 (labeled 'm'). The fourth measure has a half note G5 (labeled 'i') and a half note B5 (labeled 'm'). The fifth measure has a half note C6 (labeled 'a') and a half note E6 (labeled 'm'). The sixth measure has a half note G6 (labeled 'i') and a half note B6 (labeled 'm'). The seventh measure has a half note C7 (labeled 'a') and a half note E7 (labeled 'm'). The eighth measure has a half note G7 (labeled 'i') and a half note B7 (labeled 'm'). The ninth measure has a half note C8 (labeled 'a') and a half note E8 (labeled 'm'). The tenth measure has a half note G8 (labeled 'i') and a half note B8 (labeled 'm'). The eleventh measure has a half note C9 (labeled 'a') and a half note E9 (labeled 'm'). The twelfth measure has a half note G9 (labeled 'i') and a half note B9 (labeled 'm'). The thirteenth measure has a half note C10 (labeled 'a') and a half note E10 (labeled 'm'). The fourteenth measure has a half note G10 (labeled 'i') and a half note B10 (labeled 'm'). The fifteenth measure has a half note C11 (labeled 'a') and a half note E11 (labeled 'm'). The sixteenth measure has a half note G11 (labeled 'i') and a half note B11 (labeled 'm'). The piece ends with a double bar line. Chord symbols Fmaj7, F6, C7sus, and C7-5 are written above the staff. Dynamics p and m are written below the staff. Rhythmic values 1, 2, 3, 4 are written above the staff. Accents are written above the staff.

3. 

4. Fmaj7 F6 C7sus C7-5

1 & 2 & 3 & 4 &

p *p* *p* *p*

5.

6. Fmaj7 F6 C7sus C7-5

p *p* *p* *p*

7. Fmaj7 F6 C7sus C7-5

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

a i m i m i m i

p p p p

8. Fmaj7 F6 C7sus C7-5

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

a m i m i m i m i

p p p p

The melody and the accompaniment can also be played together as a chord and syncopated against the bass. If so, the arrangement is notated for two parts (melody/accompaniment and bass), not three.

1. Fmaj7 F6 C7sus C7-5

a m i m i m i m i

p p p p

2. Fmaj7 F6 C7sus C7-5

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

a m i m i m i m i

p p p p

3. Fmaj7 F6 C7sus C7-5

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

a m i m i m i m i

p p p p

4. Fmaj7 F6 C7sus C7-5 Fmaj7 F6 C7sus C7-5

1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 & 4 & etc.

a m i m i m i m i

p p p p

5. **Fmaj7** 1 & 2 & 3 & 4 & **F6** 1 & 2 & 3 & 4 &

a m i *a m i* *a m i* *a m i*

6. **Fmaj7** 1 & 2 & 3 & 4 & **F6** 1 & 2 & 3 & 4 & **C7sus** 1 & 2 & 3 & 4 & **C7-5** 1 & 2 & 3 & 4 &

m i *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i*

7. **Fmaj7** 1 & 2 & 3 & 4 & **F6** 1 & 2 & 3 & 4 & **C7sus** 1 & 2 & 3 & 4 & **C7-5** 1 & 2 & 3 & 4 &

m i *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i*

Rhythms for the Bossa Nova and Samba

Two important characteristics of the samba are a heavy upbeat and a strong feeling of two. For this reason it is effective to use bass notes on the 1st and 3rd beats.

Fmaj7 1 & 2 & 3 & 4 & **F6** 1 & 2 & 3 & 4 & **C7sus** 1 & 2 & 3 & 4 & **C7-5** 1 & 2 & 3 & 4 &

m i *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i*

Typical bossa nova rhythm.

Fmaj7 1 2 3 **F6** & 4 & **C7sus** 1 2 3 & 4 & **Fmaj7** **F6** **C7sus** **C7-5** **Fmaj7** etc.

Notice that the 1st beat of the second measure is anticipated—it is played on the last half-beat of the first measure and tied over to the second measure.

The following arrangement of "BONFIRE" demonstrates many of the ideas that have been presented in this segment. Play it as a bossa nova at a moderate tempo and with even eighth-note values. *Make certain that the melody is heard clearly above the accompaniment.*

Bass notes are shown on each beat in this arrangement. If you prefer you may play the bass notes on the 1st and 3rd beats only or on the 1st, 3rd and 4th beats.

BONFIRE (Dedicated to LUIZ BONFÁ)

Howard Morgen

The musical score for "BONFIRE" is presented in five systems, each with a guitar chord chart and a corresponding musical staff. The key signature is one flat (Bb), and the time signature is common time (C). The score includes various guitar techniques such as muffled bass, accents, and fingerings.

System 1: Chords: Fmaj7, F6, C7sus, C7-5. Bass notes: p, p, p, p, 0 a.

System 2: Chords: Fmaj7, F6, 1. C7sus, C7-5. Bass notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 3: Chords: Cm7, F7, Bbmaj7, Bb6. Bass notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 4: Chords: Em7, A7, D6/9. Bass notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 5: Chords: G9, Cmaj7, C6, A7+5, Dm7, G7. Bass notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Gm9 3fr
 C13-5
 Fmaj7
 F6
 C7sus
 C7-5
 Fmaj7
 F6
 1. C7sus
 C7-5
 2. Cm7
 F7
 Cl
 Bbmaj7
 Bb6
 E7sus
 A+7
 Dm11
 Dm7
 G13
 G11
 Gm7
 Gm9 3fr
 C13-5-9
 Gm7
 F
 F#6
 F
 F#6
 F6/9

Important: Preliminary syncopation exercises for "THE SHADOW OF YOUR SMILE" can be found on page 142.

THE SHADOW OF YOUR SMILE

Love Theme from the Metro-Goldwyn-Mayer Motion Picture "THE SANDPIPER"

Johnny Mandel and Paul Francis Webster

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves of music. Above the staves, various guitar chords are indicated with diagrams showing fingerings on the fretboard. The chords and their positions are: F#m7 (CII), B9 (4fr), B7-5-9, Em9, A9, Am7 (1/2 CV), D13, D+7, Gmaj9 (XII), Cmaj9+11, F#m7-5, F#7-5, B7+9 (6fr), B7-5-9 (5fr), Em7 (5fr), C#m7-5, and C9. The score includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). There are also some specific markings like 'p' (piano), 'm' (mezzo), 'a' (allegro), and 'CV' (crescendo). The score is divided into sections by dashed lines, and some sections are labeled with Roman numerals (VIII, VII, V, III).

F#13 **B7+9** **F#+7** **F#m7**
CII-----

B9 **B7-5-9** **Em9** **A9**
Am7 **D9** **C7+11** **Bm7-5**
1/2 CV **VIII** **1/2 CVII** **CVII**

E7-9 **Am7** **A#m7** **Bm7** **Cm7** **F13** **F7+11**
1/2 CVI **5fr** **6fr** **7fr** **8fr** **8fr** **8fr**
CVI **CVII** **CVIII** **CVIII**

Bm7 **F9-5** **Bm7/E** **E7-9-13** **A13** **Eb9-5**
7fr **8fr** **CVII** **Bm7** **6fr** **5fr** **5fr**
CVII **CVII** **CVIII**

Am7/D **Cm7** **D7-9** **Gmaj9** **Em9(maj7)**
CV **4** **1** **1** **7fr**

(Harmonics)
 XII XII VII V V V

This arrangement combines Latin and jazz syncopation. Preliminary syncopation exercises can be found on page 142.

ON GREEN DOLPHIN STREET

From the Metro-Goldwyn-Mayer Motion Picture "GREEN DOLPHIN STREET"
Ned Washington and Bronislaw Kaper

A6/9 11fr

Muffle bass

Chorus
Aadd9 5fr

Amaj7 3

Am9

B/C#

Bb/Cb

Aadd9

C#m7 **F#7** **Bm7** **E7** **E13-9** **E13+9**

C#m7 **F#m7** **Fm7** **Em7** **A7** **Dm11** **Dm7** **G+7-9** **G+7+9**

E13 **Cmaj9** **C6** **E+7** **Aadd9** 5fr **Amaj7** 3

The musical score is written for guitar and muffled bass. It features a key signature of two sharps (F# and C#) and a common time signature. The score is divided into a main section and a chorus. The main section includes various guitar chords such as A6/9 (11fr), Am9, B/C#, Bb/Cb, Aadd9, C#m7, F#7, Bm7, E7, E13-9, E13+9, C#m7, F#m7, Fm7, Em7, A7, Dm11, Dm7, G+7-9, G+7+9, E13, Cmaj9, C6, E+7, and Amaj7. The chorus section includes Aadd9 (5fr) and Amaj7 (3). The muffled bass line is indicated by a 'Muffle bass' instruction and a diagram of a muffled string. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as fingerings and articulations like 'a', 'i', 'm', 'p', and '3'.

Am9

B/C#

B/Cb

A add9

2nd time To Coda

Bm7

G#m7-5

C#7-9

F#m11 4fr

F#m7 5fr

B7-9

B13-9

C#m7 rit.

C7

Bm7

D.S. al Coda

Bb7+11

Coda

Bm7 ritard

G#m7-5

C#7-9

C#7-9 7fr

F#m11 4fr

F#m7 5fr

B13-9

C#m11

C#m9

F#7-5-9

F#7-9 rit.

Bm7

Bb+11

A6/9

11fr

a tempo

A6/9

11fr

Harmonic on 12fr

Syncopations for "The Shadow Of Your Smile"

Count → 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Count → 1 & a 2 & 3 & 4 & 1 & a 2 & 3 & 4 &

Syncopations for intro and ending "On Green Dolphin Street"

Count → 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Count → 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Count → 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1

IMITATION

The harmonic treatment of "GREENSLEEVES, part two," is very similar to that of "GREENSLEEVES, part one" (p. 80). However, the musical approaches to "part two" explore more areas of the fingerboard as well as more inner voice movement and syncopation. In addition, a compositional technique called **imitation**, which is the basis of counterpoint, is introduced within the first measures of the arrangement.

Imitation is a procedure in which a musical subject or motive is presented in one voice and then repeated (in whole or in part) in another. As the imitating voice restates the theme, the first voice moves on to a counter-subject (counter-melody). The length of the musical statement to be imitated may vary and the imitation may be strict (note-for-note duplication) or free.

When an entire piece is repeated with strict imitation the result is called a **canon** (Greek for "order" or "law"). The most well-known form of canon is known as a **round**, in which each voice enters in succession with the original melody.

Example:

1. Row, row, row your boat, gently down the stream. . .
2. Row, row, row your boat, . . .

Strict imitation is rarely used throughout an entire piece. Canonic imitation, however, is often used intermittently, to add form and interest as well as a sense of unity to independently moving voices within an arrangement.

ANALYSIS: "GREENSLEEVES, part two"

In analyzing the first 32 measures of the following arrangement "GREENSLEEVES, part two," you will see that the melody consists of four 8-measure phrases:

- ☐ The lower voice states the **first phrase** (unaccompanied) is measures 1-8.
- ☐ The upper voice (one octave higher) states the **second phrase**, from the last beat of measure 8 to its conclusion in measure 16, while the lower voice (3rd beat of measure 9 through measure 12) begins a partial restatement of the first phrase (*imitation*).
- ☐ The opening notes of the **third 8-measure phrase** are stated by the unaccompanied upper voice in measures 17 and 18. In measure 19, the lower voice continues the **third phrase** while the upper voice restates the opening notes begun at measure 17 (*imitation*). In measures 21-24, the upper voice continues with a chromatically descending counter-melody (B, B \flat , A, G \sharp), while the lower voice completes the **third phrase** at measure 24.
- ☐ The **fourth 8-measure phrase** alternates among the upper, middle and lower voices of the chord structure (measures 25-32).

Practice this syncopation before playing the following arrangement.

Count Aloud



GREENSLEEVES part two

1 2 3 4 5

6 7 8 9 10 11 12 13 14 15

16 17 18 19 20 21 22 23 24 25

26 27 28 29 30

VII

CI

CII

X

X

X

IX

$\frac{1}{2}$ CVII

VII

V

VI

VII

V

VII

$\frac{1}{2}$ CIII

CII

31 32

$\frac{1}{2}$ CIII

4fr

$\frac{1}{2}$ CV

X

7fr

6fr

CII

CII

CII

ritard

4810

Artificial Harmonics

Before reading this section review Harmonics: Natural Harmonics and Right Hand Harmonic Technique (Appendix, pages 186 and 187).

Only a limited number of notes can be played as natural harmonics; these harmonics vary in pitch as well as in volume and tone quality (from very good to very poor). The use of right hand harmonic technique (p. 187) allows *any* note to be played as an *artificial* harmonic, producing notes of equal volume, tone quality and pitch.

THE BASIS FOR ARTIFICIAL HARMONICS

The physical basis for producing artificial harmonics on the guitar can be understood by analyzing how natural open string harmonics are produced at the 12th fret (p. 186). These one octave harmonics are produced by dividing the string length into equal halves, and they exhibit the greatest volume and clarity of tone of any of the natural harmonics. Therefore, to produce a strong octave harmonic, *simply maintain the 12th fret relationship between the stopped note (nut) and the point at which the harmonic is produced.*

HOW TO PRODUCE ARTIFICIAL HARMONICS

Using right hand harmonic technique (p. 187), play a natural harmonic note (E) on the open 1st string over the 12th fret.

To play F as an artificial harmonic:

1. Depress the note F on the 1st fret, 1st string, with the first finger of your left hand. *Do not lift your left hand finger.*
2. Using right hand harmonic technique, lightly touch the 1st string over the 13th fret ($12 + 1$)* with the fleshy part of your *i* finger as you strike the string with *p* or *a*.

To play F# as an artificial harmonic, depress the second finger of your left hand at the 2nd fret and touch and sound the harmonic over the 14th fret ($12 + 2$) with your right hand.

Continue the procedure: third finger left hand forms the note G at the 3rd fret, 1st string while the right hand produces the G octave harmonic over the 15th fret ($12 + 3$). See photo 5 on page 185.

Once again, *any* note can be played as an octave harmonic provided that you maintain a distance of 12 frets between the note stopped by the left hand and the point at which the harmonic is produced.

Here is another exercise which clearly demonstrates the principles of artificial harmonics:

1. Play natural harmonics with right hand harmonic technique on each of the six strings over the 12th fret.
2. Barre the 1st fret with your first finger, left hand. *Do not lift the left hand barre.*
3. Use right hand harmonic technique over the 13th fret to produce artificial harmonics across all six strings.

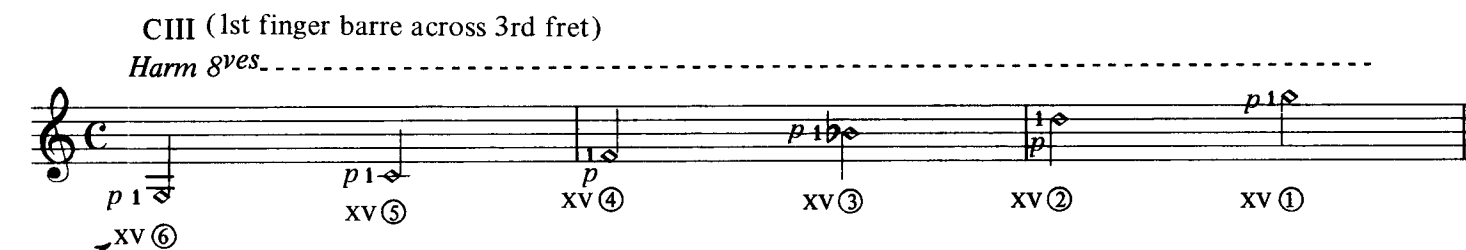
Continue:

BARRE AT	RIGHT HAND HARMONIC TECHNIQUE OVER
2nd fret	14th fret
3rd fret	15th fret
4th fret	16th fret
5th fret	17th fret
and so forth	

*To quickly select the proper fret above the 12th fret, think of the 12th fret as a new "nut" on the guitar. For example, if your left hand depresses a note on the 2nd fret, simply think two frets above 12th fret ($12 + 2$ or 14th fret). If your left hand depresses a note on the 5th fret, think five frets above the 12th fret ($12 + 5$ or 17th fret).

Notation

Traditionally, artificial harmonics are shown as regular fretted notes of normal pitch along with the abbreviation "H. 8," "Har. 8ve," or "Harm 8ve." This indicates that the notes are to be sounded as harmonics, one octave higher than written. Often the notes are diamond shaped. For example:



Use right hand harmonic technique at the 15th fret (see the Appendix, page 187).

Combining Harmonics with Regular (non-harmonic) Notes*

When a harmonic is rapidly alternated *in the same octave* with a note that is *not* a harmonic, the ear tends to perceive *all* the notes as harmonics. This technique creates an illusion of a shower of rapidly flowing, harp-like tones. The beautiful sounds that can be produced with this relatively new approach should provide you with many new areas for tonal exploration.

You can hear some astonishing examples of this effect in the recordings of three great finger style guitarists: Lenny Breau, Ted Greene and Chet Atkins.

Here is how the effect works:

Before you read and play the following material, review Right Hand Harmonic Technique (page 187).

Using right hand harmonic technique on open strings over the 12th fret:

1. Play **regular** D on open (4) with your *a* or *c*† finger.
2. Play **harmonic** E on open E, touch (6) over the 12th fret with your *i* finger and sound the string with your thumb *p*.
Note: although the notation for E on (6) is in a lower octave, the sound of the harmonic E is in the *same* octave as the low D on (4). This is what helps create the desired effect.
3. Play **regular** G on open (3) with *a* or *c*.
4. Play **harmonic** A on (5) with *p*.
5. Play **regular** B on (2) with *a* or *c*.
6. Play **harmonic** D on (4) with *p*.
7. Play **regular** E on (1) with *a* or *c*.
8. Play **harmonic** G on (3) with *p*.
9. Play **harmonic** B on (2) with *p*.

* See photo 6 on page 185.

† I prefer the fourth or pinky finger *c* rather than *a* for combining regular notes with artificial harmonics. It is easier and faster to use and gets a better sound.

You have alternated regular notes with harmonics in the following manner.

REGULAR NOTES SOUNDED BY RIGHT HAND <i>a</i> OR <i>c</i> FINGER	<i>c</i> D ④	⑥ "HARM" E <i>p</i>	<i>c</i> G ③	⑤ "HARM" A <i>p</i>	<i>c</i> B ②	④ "HARM" D <i>p</i>	<i>c</i> E ①	③ "HARM" G <i>p</i>	② "HARM" B <i>p</i>
STRINGS									
RIGHT HAND HARMONIC TECHNIQUE SOUNDED WITH YOUR THUMB									

NOTATION USED IN THIS METHOD FOR COMBINING HARMONICS WITH REGULAR NOTES

Not played (represents actual pitch of harmonic notated below)

Right hand harmonic technique string and fret location

Regular notes played with *c* or *a*

Regular notes are written with their *stems pointing up*. They are accompanied by string and finger designations for both hands. The usual finger designations for the right hand are *c* or *a*. Note that the string indications for regular notes are placed *above* the notation.

Harmonic tones are small, diamond-shaped notes. They are accompanied by designations for the string and fret (Roman numerals) on which the harmonic is produced and the right hand designation *p*. Note that string and fret indications for harmonics are placed *below* the notation. A note is written in standard notation over the harmonic indication, without string, finger or fret designations. This note is *not to be played*. It represents the *actual pitch* of the harmonic tone that is notated directly below. Left hand fingering is included where needed and chord charts are often placed above the notation when artificial harmonics are used.

Important: Remember, notes that are not accompanied by string, finger or fret designations are not to be played. They represent the actual pitch that is produced by the harmonic located directly below in the notation.

The last three notes of the following example are all harmonics. Regular and harmonic notes do not have to be strictly alternated. As long as one in any combination of three notes is a harmonic, the desired effect can be achieved.

Play this example:

ALTERNATING REGULAR NOTES WITH ARTIFICIAL HARMONICS

Hold down this chord formation with your left hand as you use right hand harmonic technique at the 15th fret.

C III-----

Right hand harmonic technique

Regular notes and harmonics can be combined in chords. When this is done it is less confusing if the actual pitch of the harmonic is *not* included in the notation.

B9

Left hand holds down entire chord formation.

regular notes

harmonics

As the left hand changes, the right hand must follow along above the 12th fret.

B9 C9 C#9 D9

B9 C9 C#9 D9

XIV 5 XIII 4 XIV 3 XIII 4 XV 5 XIV 4 XVI 5 XV 4 XVI 3 XV 4 XVII 5 XVI 4 XVII 3 XVI 4 XVII 5

LAURA

From the 20th Century-Fox Motion Picture "LAURA"
Johnny Mercer and David Raksin

CV-----CIV-----

Rubato

CV-----CIV-----

CIII-----

CIV-----CIV-----

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CV- CIV-

CV- CIV-

CIII-

2nd chorus in tempo
Moderately, with a steady beat

muffle bass notes

4810

SCALES WITH HARMONICS

An illusion of harmonics in ascending or descending scalewise passages can be created by adding slurred notes to regular tones in combination with artificial harmonics. Slurred notes, produced by hammer and pull-off techniques, are described in the Appendix, page 154. *For example:*

h = hammer
pull = pull-off

G MAJOR

CV-----

19 17 17 19

G MELODIC MINOR (Ascending and Descending)

CV-----

18 17 17 18

G WHOLE TONE

CIV-----

17 16 17 17

G DIMINISHED

CV-----

18 17 17 18

Appendix

Slurred Notes

A slur is a curved line placed above or below two or more successive tones of different pitch indicating that they are to be performed without a break in sound, for example, with one continuous breath on a wind instrument, or by one stroke of a violin bow.

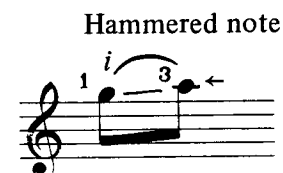
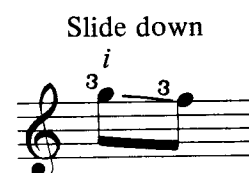
The techniques that are used to produce slurred notes on guitar—the **slide**, the **hammer**, and the **pull-off**—are employed for several purposes:

1. To produce the smooth legato effect that slurring creates.
2. For contrast in articulation and phrasing.
3. To approximate the sound of wind instruments in single line melody playing.
4. For speed and ease of fingering in a variety of playing situations.

The following examples describe methods for slurring the second of two consecutive notes located on the same string. Notice that all slurring techniques involve primarily the use of the fretting hand alone, since the plucking hand is only used on the first note of each group of notes to be slurred.

The **slide** is used mainly in single line melody playing and in those instances where the slurred notes are located beyond the reach of the fretting hand.

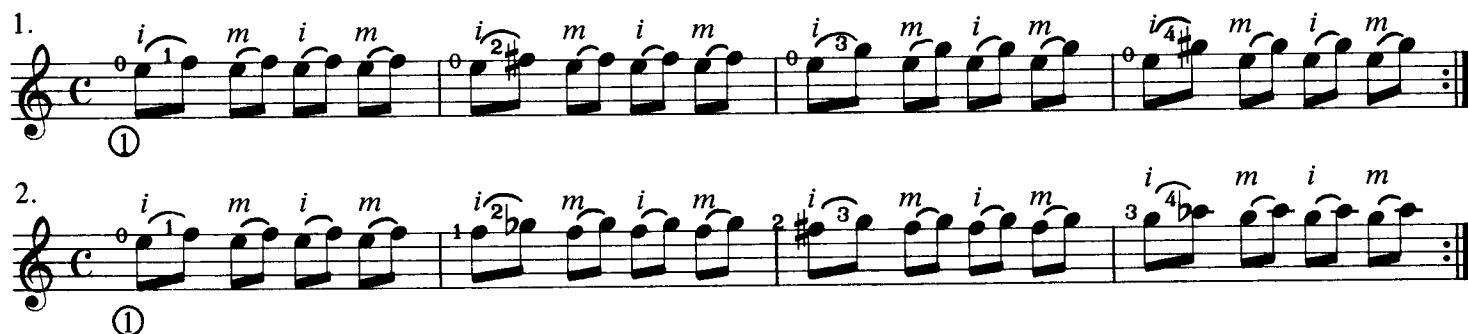
Procedure: It is executed by fretting the first note, plucking the string, and, as the string vibrates, sliding the same fretting finger either up or down to the second note. The second note is not plucked.



The **hammer** can be used where the second note is higher than the first note and is within reach of the fretting hand.

Procedure: The first note is depressed by a finger of the fretting hand and then sounded by the plucking hand. As the string vibrates, the fretting finger for the second note is brought forcefully down against the string and fingerboard with a hammer-like motion so that the second note is sounded. The second note is not plucked.

Play these exercises on the 1st string, then play them on ② ③ ④ ⑤ and ⑥

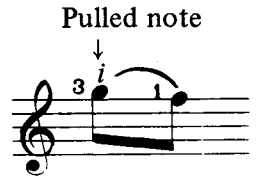


Continue these patterns on ② ③ ④ ⑤ and ⑥

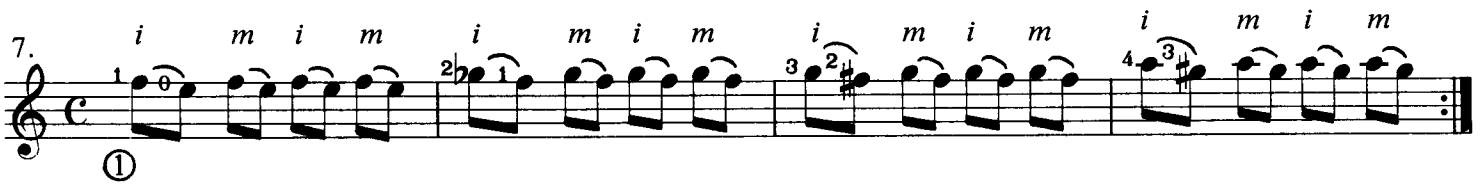
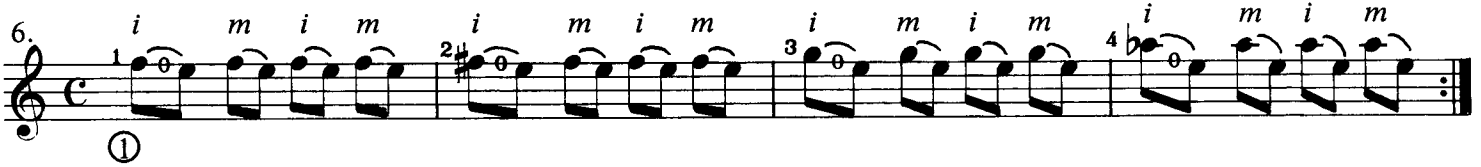


The **pull-off** can be used when the second note is lower than the first note and is within reach of the fretting hand.

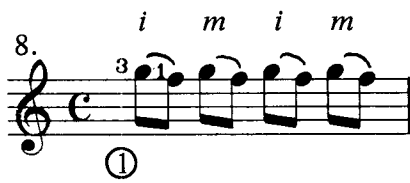
Procedure: The fretting finger for the lower second note is depressed at the *same time* and along with the finger that is used to fret the first note. The first note is then sounded by the plucking hand. As the string vibrates, the fretting finger for the first note is snapped sideways and away from the string so that the fretted second note (already depressed) is sounded. The second note is not plucked.



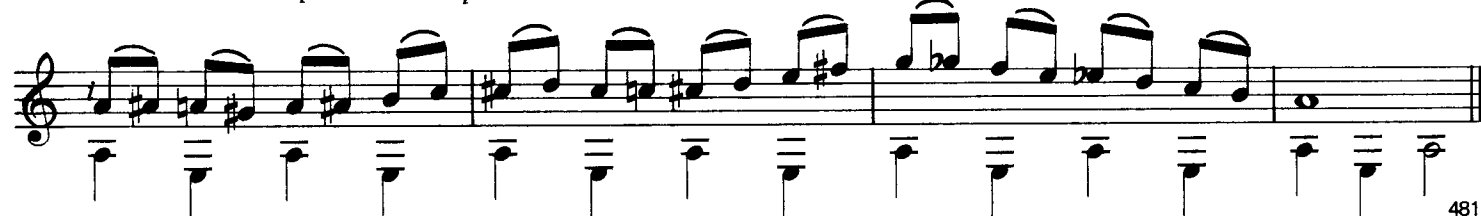
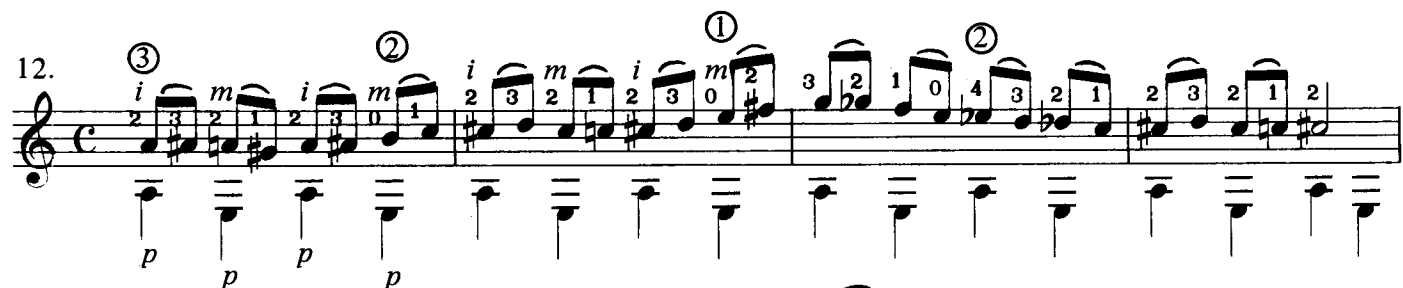
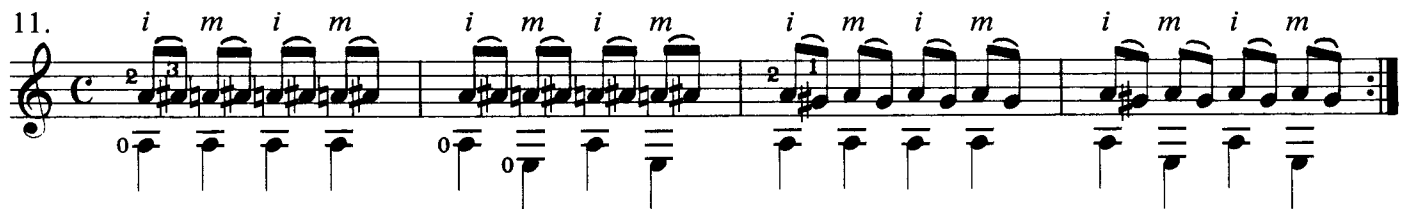
Play these exercises on the 1st string, then play them on ② ③ ④ ⑤ and ⑥



Continue these patterns on ② ③ ④ ⑤ and ⑥



ADDING THE BASS



Intervals

An interval is the measurement of the distance and the quality between any two notes. **Distance** is measured by the number of letters between two notes. It is identified by numerical terms.

Distance

A musical staff illustrating intervals from Unison to Thirteenth. Each interval is represented by two notes on a five-line staff. Above each pair of notes, the letters of the scale are listed in parentheses, indicating the number of letters between the two notes. Below each pair, the interval is named numerically.

Interval	Letters	Numerical Term
Unison (Prime)	C	Unison (1st)
Second (2nd)	(2 letters) C, D	Second (2nd)
Third (3rd)	(3 letters) C, D, E	Third (3rd)
Fourth (4th)	(4 letters) C, D, E, F	Fourth (4th)
Fifth (5th)	(5 letters) C, D, E, F, G	Fifth (5th)
Sixth (6th)	(6 letters) C, D, E, F, G, A	Sixth (6th)
Seventh (7th)	(7 letters) C, D, E, F, G, A, B	Seventh (7th)
Eighth (8th)	(8 letters) C, D, E, F, G, A, B, C	Eighth (8th)
Ninth (9th)	(9 letters) C, D, E, F, G, A, B, C, D	Ninth (9th)
Tenth (10th)	(10 letters) C, D, E, F, G, A, B, C, D, E	Tenth (10th)
Eleventh (11th)	(11 letters) C, D, E, F, G, A, B, C, D, E, F	Eleventh (11th)
Twelfth (12th)	(12 letters) C, D, E, F, G, A, B, C, D, E, F, G	Twelfth (12th)
Thirteenth (13th)	(13 letters) C, D, E, F, G, A, B, C, D, E, F, G, A	Thirteenth (13th)

The interval of a second (2nd) consists of any two adjacent letters—A to B, B to C, C to D, and so on. The first and third letters of any three adjacent letters forms an interval of a third (3rd)—C to E, F to A, etc. Although intervals are usually counted from the bottom note upward, they may also be counted downward. For example, counting downward from C to G (C-B-A-G) reveals an interval of a fourth (4th). Whether you count up or down, be sure to count the first letter as 1.

Measuring an interval by counting the number of letters from one note to another identifies the interval distance (2nd, 3rd, 5th, etc.), but does not reveal the **quality** of the interval. For example,

- F to G is a second (whole tone—2 frets)
- F# to G is a second (half tone—1 fret)
- F to G# is a second (one and one half tones—3 frets)

All the intervals in the example above are seconds, but each one contains a different number of whole or half tones. **Quality** or **type** refers to the number of whole and half tones that exist between the notes of an interval. These qualities are termed **major**, **minor**, **perfect**, **augmented** and **diminished**.

Distance and Quality

A musical staff illustrating major and perfect intervals from Unison to Thirteenth. Each interval is represented by two notes on a five-line staff. Below each pair, the interval is named with its quality.

Interval	Quality
Unison or Prime	Unison or Prime
Major 2nd	Major 2nd
Major 3rd	Major 3rd
Perfect 4th	Perfect 4th
Perfect 5th	Perfect 5th
Major 6th	Major 6th
Major 7th	Major 7th
Perfect Octave	Perfect Octave
Major 9th	Major 9th
Major 10th	Major 10th
Perfect 11th	Perfect 11th
Perfect 12th	Perfect 12th
Major 13th	Major 13th

An interval is **major** when the top note can be found in the major scale which starts on the bottom note.

An interval is **perfect** when each of the two tones belongs in the major scale of the other.

When a major interval is lowered a half step it becomes minor.

When a major interval is raised a half step it becomes augmented.

When a perfect interval is lowered a half step it becomes diminished.

When a perfect interval is raised a half step it becomes augmented.

When a minor interval is lowered a half step it becomes diminished.

The most frequently used minor intervals are the minor 2nd, minor 3rd, minor 6th and minor 13th.

The most frequently used diminished intervals are the diminished 5th and the diminished 7th.

The most frequently used augmented intervals are the augmented 4th, augmented 5th, augmented 9th and the augmented 11th.

Below is a table of intervals with the distance and quality shown in whole and half tones.

HALF TONE (or half step)—1 fret in either direction from the note you are playing.

WHOLE TONE (or whole step)—2 frets in either direction from the note you are playing.

SECOND	Minor 2nd	half tone
	Major 2nd	whole tone
	Augmented 2nd	one and one half tones
THIRD	Minor 3rd	one and one half tones
	Major 3rd	two whole tones
FOURTH	Perfect 4th	two and one half tones
	Augmented 4th	three whole tones
FIFTH	Diminished 5th	three whole tones
	Perfect 5th	three and one half tones
	Augmented 5th	four whole tones
SIXTH	Minor 6th	four whole tones
	Major 6th	four and one half tones
	Augmented 6th	five whole tones
SEVENTH	Diminished 7th	four and one half tones
	Minor 7th	five whole tones
	Major 7th	five and one half tones
OCTAVE	Perfect Octave	six whole tones

Table of Keys for Solo Guitar

This is a table of major and minor keys and their respective scales. All E, A, and D tones have been circled indicating that they can be played with open bass strings. The Roman numerals identify the scale steps and are also used to represent triads built on the scale steps. The indications under the Roman numerals show the type of seventh chord that can be built on each scale step using only notes within the key. For example: In the key of A major, reading from left to right, the I chord is A major; the II chord is B minor; the III chord is C# minor; the IV chord is D major; the V7 chord is E dominant seventh; the VI chord is F# minor; and the VII chord is G# half diminished. The principal chords of each key are found under the headings of TONIC, SUBDOMINANT, and DOMINANT placed above each table. These chords establish the key and provide the harmonic foundation for most songs; they are constructed on the tonic (I), the subdominant (IV), and the dominant (V) tones of any major or minor scale.

MAJOR KEYS (Built from Major Scale)

	TONIC			SUBDOMINANT			DOMINANT
	I Major 7th	II Minor 7th	III Minor 7th	IV Major 7th	V7 Dominant 7th	VI Minor 7th	VII Half Diminished
A	(A)	B	C#	(D)	(E)	F#	G#
Bb	Bb	C	(D)	Eb	F	G	A
B	B	C#	D#	(E)	F#	G#	A#
C	C	(D)	(E)	F	G	(A)	B
Db	Db	Eb	F	Gb	Ab	Bb	C
D	(D)	(E)	F#	G	(A)	B	C#
Eb	Eb	F	G	Ab	Bb	C	(D)
E	(E)	F#	G#	A	B	C#	D#
F	F	G	(A)	Bb	C	(D)	(E)
F#	F#	G#	A#	B	C#	D#	E#
G	G	(A)	B	C	(D)	E	F#
Ab	Ab	Bb	C	Db	Eb	F	G

MINOR KEYS (Built from Harmonic Minor Scale)

	TONIC			SUBDOMINANT			DOMINANT
	I Minor maj7	II Minor 7thb5	bIII Major 7th#5	IV Minor 7th	V7 Dominant 7th	bVI Major 7th	VII Diminished 7th
A	(A)	B	C	(D)	(E)	F	G#
Bb	Bb	C	Db	Eb	F	Gb	(A)
B	B	C#	(D)	(E)	F#	G	A#
C	C	(D)	Eb	F	G	Ab	B
C#	C#	D#	(E)	F#	G#	(A)	B#
D	(D)	(E)	F	G	(A)	Bb	C#
Eb	Eb	F	Gb	Ab	Bb	Cb	(D)
E	(E)	F#	G	(A)	B	C	D#
F	F	G	Ab	Bb	C	Db	(E)
F#	F#	G#	(A)	B	C#	(D)	E#
G	G	(A)	Bb	C	(D)	Eb	F#
Ab	Ab	Bb	Cb	Db	Eb	Fb	G

Analysis of the Preceding Tables

Notice that the keys of A major and A minor have open bass strings that fall on the three principal chords (A—tonic, E—dominant, D—sub-dominant) of the key. The keys of E major and E minor have open bass strings falling on the D (tonic) and A (dominant) chords. Although the key of C has no open strings that fall on the principal chords, it does have them on the II (Dm7), III (Em7) and VI (Am7) chords. You will find later that these chords can also be made into secondary dominant sevenths (not in key)—D7th, E7th, A7th—for temporary modulation into other keys. The key of G has open bass strings on the II chord, the V7 chord, and the VI chord which makes it a good choice for the much used I-VI-II-V7-I chord progression.

Notes Above the 5th Fret

	Frets	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
Open Strings																	
1st String		E	A	A# Bb	Bb	B# C	C# Db	D	D# Eb	E	E# F	F# Gb	G	G# Ab	A	A# Bb	B
2nd String		B	E	E# F	F# Gb	G	G# Ab	A	A# Bb	B	B# C	C# Db	D	D# Eb	E	E# F	F# Gb
3rd String		G	B# C	C# Db	D	D# Eb	E	E# F	F# Gb	G	G# Ab	A	A# Bb	B	B# C	C# Db	D
4th String		D	G	G# Ab	A	A# Bb	B	B# C	C# Db	D	D# Eb	E	E# F	F# Gb	G	G# Ab	A
5th String		A	D	D# Eb	E	E# F	F# Gb	G	G# Ab	A	A# Bb	B	B# C	C# Db	D	D# Eb	E
6th String		E	A	A# Bb	B	B# C	C# Db	D	D# Eb	E	E# F	F# Gb	G	G# Ab	A	A# Bb	B

4810

Chord Chart

All chords are built from scales. This chart lists the most common chords and shows their construction formulas. Each chord is spelled from the scale tones according to its formula.

type of chord	MAJOR	MINOR	DIM7*	AUG	DOM7	DOM9
formula	1-3-5	1-b3-5	1-b3-b5-6	1-3-#5	1-3-5-b7	1-3-5-b7-9
letter name	C	Cm	C°	C+	C7	C9
spelling	C-E-G	C-E ^b -G	C-E ^b -G ^b -A	C-E-G [#]	C-E-G-B ^b	C-E-G-B ^b -D
	C [#]	C [#] m	C [#] °	C [#] +	C [#] 7	C [#] 9
	C [#] -E [#] -G [#]	C [#] -E-G [#]	C [#] -E-G-A [#]	C [#] -E [#] -G [#] *	C [#] -E [#] -G [#] -B	C [#] -E [#] -G [#] -B-D [#]
	D ^b	D ^b m	D ^b °	D ^b +	D ^b 7	D ^b 9
	D ^b -F-A ^b	D ^b -F ^b -A ^b	D ^b -F ^b -A ^b ^b -B ^b	D ^b -F-A	D ^b -F-A ^b -C ^b	D ^b -F-A ^b -C ^b -E ^b
	D	Dm	D°	D+	D7	D9
	D-F [#] -A	D-F-A	D-F-A ^b -B	D-F [#] -A [#]	D-F [#] -A-C	D-F [#] -A-C-E
	E ^b	E ^b m	E ^b °	E ^b +	E ^b 7	E ^b 9
	E ^b -G-B ^b	E ^b -G ^b -B ^b	E ^b -G ^b -B ^b ^b -C	E ^b -G-B	E ^b -G-B ^b -D ^b	E ^b -G-B ^b -D ^b -F
	E	Em	E°	E+	E7	E9
	E-G [#] -B	E-G-B	E-G-B ^b -C [#]	E-G [#] -B [#]	E-G [#] -B-D	E-G [#] -B-D-F [#]
	F	Fm	F°	F+	F7	F9
	F-A-C	F-A ^b -C	F-A ^b -C ^b -D	F-A-C [#]	F-A-C-E ^b	F-A-C-E ^b -G
	F [#]	F [#] m	F [#] °	F [#] +	F [#] 7	F [#] 9
	F [#] -A [#] -C [#]	F [#] -A-C [#]	F [#] -A-C-D [#]	F [#] -A [#] -C [#] *	F [#] -A [#] -C [#] -E	F [#] -A [#] -C [#] -E-G [#]
	G ^b	G ^b m	G ^b °	G ^b +	G ^b 7	G ^b 9
	G ^b -B ^b -D ^b	G ^b -B ^b ^b -D ^b	G ^b -B ^b ^b -D ^b ^b -E ^b	G ^b -B ^b -D	G ^b -B ^b -D ^b -F ^b	G ^b -B ^b -D ^b -F ^b -A ^b
	G	Gm	G°	G+	G7	G9
	G-B-D	G-B ^b -D	G-B ^b -D ^b -E	G-B-D [#]	G-B-D-F	G-B-D-F-A
	A ^b	A ^b m	A ^b °	A ^b +	A ^b 7	A ^b 9
	A ^b -C-E ^b	A ^b -C ^b -E ^b	A ^b -C ^b -E ^b ^b -F	A ^b -C-E	A ^b -C-E ^b -G ^b	A ^b -C-E ^b -G ^b -B ^b
	A	Am	A°	A+	A7	A9
	A-C [#] -E	A-C-E	A-C-E ^b -F [#]	A-C [#] -E [#]	A-C [#] -E-G	A-C [#] -E-G-B
	B ^b	B ^b m	B ^b °	B ^b +	B ^b 7	B ^b 9
	B ^b -D-F	B ^b -D ^b -F	B ^b -D ^b -F ^b -G	B ^b -D-F [#]	B ^b -D-F-A ^b	B ^b -D-F-A ^b -C
	B	Bm	B°	B+	B7	B9
	B-D [#] -F [#]	B-D-F [#]	B-D-F-G [#]	B-D [#] -F [#] *	B-D [#] -F [#] -A	B-D [#] -F [#] -A-C [#]

* The correct spelling of the diminished seventh chord, 1 - b3 - b5 - bb7, is simplified here to 1 - b3 - b5 - 6.

+ = augmented
 ° = diminished seventh
 x = double sharp

bb = double flat
 -5 = flat fifth
 +5 = augmented fifth

SCALE TONES
 IN THE KEY OF C

C	D	E	F	G	A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	8	9	10	11	12	13

A major ninth is made by adding the ninth tone (same as the second tone—see above) to a major seventh chord.

SPELLING 1-3-5-7-9

EXAMPLE C E G B D = Cmaj9

type of
chord
formula
letter
name
spelling

DOM7+5	DOM7-5	MAJ7	MAJ6	MIN7	MIN6
1-3-#5-b7	1-3-b5-b7	1-3-5-7	1-3-5-6	1-b3-5-b7	1-b3-5-6
C7+5 C-E-G#-Bb	C7-5 C-E-Gb-Bb	Cmaj7 C-E-G-B	C6 C-E-G-A	Cm7 C-Eb-G-Bb	Cm6 C-Eb-G-A
C#7+5 C#-E#-G#-B	C#7-5 C#-E#-G-B	C#maj7 C#-E#-G#-B#	C#6 C#-E#-G#-A#	C#m7 C#-E-G#-B	C#m6 C#-E-G#-A#
Db7+5 Db-F-A#-Cb	Db7-5 Db-F-Abb-Cb	Dbmaj7 Db-F-Ab-C	Db6 Db-F-Ab-Bb	Dbm7 Db-Fb-Ab-Cb	Dbm6 Db-Fb-Ab-Bb
D7+5 D-F#-A#-C	D7-5 D-F#-Ab-C	Dmaj7 D-F#-A-C#	D6 D-F#-A-B	Dm7 D-F-A-C	Dm6 D-F-A-B
Eb7+5 Eb-G-B#-Db	Eb7-5 Eb-G-Bbb-Db	Ebmaj7 Eb-G-Bb-D	Eb6 Eb-G-Bb-C	Ebm7 Eb-Gb-Bb-Db	Ebm6 Eb-Gb-Bb-C
E7+5 E-G#-B#-D	E7-5 E-G#-Bb-D	Emaj7 E-G#-B-D#	E6 E-G#-B-C#	Em7 E-G-B-D	Em6 E-G-B-C#
F7+5 F-A-C#-Eb	F7-5 F-A-Cb-Eb	Fmaj7 F-A-C-E	F6 F-A-C-D	Fm7 F-Ab-C-Eb	Fm6 F-Ab-C-D
F#7+5 F#-A#-C#-E	F#7-5 F#-A#-C-E	F#maj7 F#-A#-C#-E#	F#6 F#-A#-C#-D#	F#m7 F#-A-C#-E	F#m6 F#-A-C#-D#
Gb7+5 Gb-Bb-D-Fb	Gb7-5 Gb-Bb-Dbb-Fb	Gbmaj7 Gb-Bb-Db-F	Gb6 Gb-Bb-Db-Eb	Gbm7 Gb-Bbb-Db-Fb	Gbm6 Gb-Bbb-Db-Eb
G7+5 G-B-D#-F	G7-5 G-B-Db-F	Gmaj7 G-B-D-F#	G6 G-B-D-E	Gm7 G-Bb-D-F	Gm6 G-Bb-D-E
Ab7+5 Ab-C-E-Gb	Ab7-5 Ab-C-Ebb-Gb	Abmaj7 Ab-C-Eb-G	Ab6 Ab-C-Eb-F	Abm7 Ab-Cb-Eb-Gb	Abm6 Ab-Cb-Eb-F
A7+5 A-C#-E#-G	A7-5 A-C#-Eb-G	Amaj7 A-C#-E-G#	A6 A-C#-E-F#	Am7 A-C-E-G	Am6 A-C-E-F#
Bb7+5 Bb-D-F#-Ab	Bb7-5 Bb-D-Fb-Ab	Bbmaj7 Bb-D-F-A	Bb6 Bb-D-F-G	Bbm7 Bb-Db-F-Ab	Bbm6 Bb-Db-F-G
B7+5 B-D#-F#-A	B7-5 B-D#-F-A	Bmaj7 B-D#-F#-A#	B6 B-D#-F#-G#	Bm7 B-D-F#-A	Bm6 B-D-F#-G#

A major sixth add nine is made by adding the ninth tone to a major sixth chord.

SPELLING 1-3-5-6-9

EXAMPLE C E G A D = C6/9

A dominant eleventh is made by adding the eleventh tone (same as the fourth tone) to a dominant seventh or a dominant ninth chord.

SPELLING 1-3-5-b7-9-11

EXAMPLE C E G Bb D F = C11

A dominant thirteenth is made by adding the thirteenth tone (same as the sixth tone) to a dominant seventh, a dominant ninth, or a dominant eleventh chord.

SPELLING 1-3-5-b7-9-11-13

EXAMPLE C E G Bb D F A = C13

A minor seventh flat five chord is made by flattening (or diminishing) the fifth tone of a minor seventh chord.

SPELLING 1-b3-b5-b7

EXAMPLE C Eb Gb Bb = Cm7-5

Chord Function

ROMAN NUMERALS

The Roman numeral system makes it possible to transpose any chord progression into any key. Roman numerals can indicate:

1. The quality of the chord (major or minor)
I = major i = minor
2. The relationship of the chord to each degree of the scale
I = a major chord built of the first degree of the scale
(called the "one chord")
ii = a minor chord built on the second degree of the scale
(called the "two chord")

CHORD TYPES

NAME	SYMBOL
dominant 7	7
major 7	maj7 (7 or Δ7)
diminished 7	o7
minor 7	m7
minor major 7	m(maj7)
half diminished 7 or minor 7b5	ø7

Diatonic Seventh Chords in a Major Key

	I maj7	ii m7	iii m7	IV maj7	V7	vi m7	vii m7b5 or vii ø7
In C:	C maj7	D m7	E m7	F maj7	G7	A m7	B m7b5 or B half dim7

Seventh Chords in a Minor Key

	im(maj7)	ii m7b5	III maj7	iv m7	V7	vi m7b5	vii ø7
In Am:	A m(maj7)	B m7b5	C maj7	D m7	E7	F# m7b5	G# dim7

SUMMARY OF BASIC CHORD FUNCTION

		FUNCTION
Major	major 7	I maj7 or IV maj7 in a major key
	major 6	I6 or IV6 in a major key
	major 7	III maj7 in a minor key
Minor	minor 6	im6 or iv6 in a minor key
	minor 7	ii m7, iii m7, vi m7 in a major key
	minor major 7	im7 in a minor key
Dominant	dominant 7	V7 in major and minor keys
Half Diminished	half diminished 7 (or minor 7b5)	vii ø7 in a major key and
		ii ø7, vi ø7 in a minor key
Diminished	diminished 7	vii ø7 in a minor key
		(also functions as a passing chord or a bridge between chords)
Augmented	augmented	usually functions as dominant, also as passing chord or as a bridge between chords

Note: The basic function of the seventh chord is not altered by the addition of scale extensions (9, 11, 13).

CLASSIFICATION OF BASIC CHORDS

<u>Tonic</u>	<u>Subdominant</u>	<u>Dominant</u>
I	IV	V7
iii, vi	ii	vii ø7, vii ø7

Tonic chords tend to move toward subdominant chords. Subdominant chords tend to move toward dominant chords. Dominant chords tend to move toward tonic chords. However, any chord may move to another chord in the same classification.

Table of Chord Embellishments

All chord types, together with their diatonic extensions and chromatic alterations (embellishments), are derived from the major scale starting on the root of the chord. For example:

C scale:	C	D	E	F	G	A	B	C ₁	D	E	F	G	A	B	C
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
								1	2	3	4	5	6	7	1

Cmaj7 = C - E - G - B
1 - 3 - 5 - 7

Cm7 = C - E^b - G - B^b
1 - ^b3 - 5 - ^b7

C7 = C - E - G - B^b
1 - 3 - 5 - ^b7

BASIC CHORD CATEGORIES AND THEIR EXTENSIONS

Note: A chord consisting of five notes (including extensions) can be made practical for guitar by leaving out either the root or the fifth and by doubling any of the remaining tones. A chord consisting of six or more notes (including extensions) can be played by leaving out both the root and the fifth.

Major Chords

NAME	SYMBOL	CONSTRUCTION	NOTATION
C major	C	1-3-5	C-E-G
C major 6	C6	1-3-5-6	C-E-G-A
C major 6/9	C6/9	1-3-5-6-9	C-E-G-A-D
C major 7	Cmaj7	1-3-5-7	C-E-G-B
C major 7/6	Cmaj7/6	1-3-5-6-7	C-E-G-A-B
C major 9	Cmaj9	1-3-5-7-9	C-E-G-B-D
C major add 9	C(add9)	1-3-5-9	C-E-G-D
C sus 4	Csus	1-4-5	C-F-G

Minor Chords

Note on embellishing minor chords: Use minor chords with a major sixth interval in the embellishment only when the chord is functioning as a im6 or ivm6 chord. For example:

im6/9 ivm6 im6/9
Cm6/9 Fm6 Cm6/9

Otherwise embellish with chords containing a minor seventh interval.

NAME	SYMBOL	CONSTRUCTION	NOTATION
C minor	Cm	1- ^b 3-5	C-E ^b -G
C minor 6	Cm6	1- ^b 3-5-6	C-E ^b -G-A
C minor 6/9	Cm6/9	1- ^b 3-5-6-9	C-E ^b -G-A-D
C minor 6/11	Cm6/11	1- ^b 3-5-6-11	C-E ^b -G-A-F
C minor 7	Cm7	1- ^b 3-5- ^b 7	C-E ^b -G-B ^b
C minor 7/11	Cm7/11	1- ^b 3-5- ^b 7-11	C-E ^b -G-B ^b -F
C minor 9	Cm9	1- ^b 3-5- ^b 7-9	C-E ^b -G-B ^b -D
C minor add 9	C(add9)	1- ^b 3-5-9	C-E ^b -G-D
C minor major 7	Cm(maj7)	1- ^b 3-5-7	C-E ^b -G-B
C minor 9 major 7	Cm9(maj7)	1- ^b 3-5-7-9	C-E ^b -G-B-D
C minor 11	Cm11	1- ^b 3-5- ^b 7-9-11	C-E ^b -G-B ^b -D-F

Dominant Seventh Chords

NAME	SYMBOL	CONSTRUCTION	NOTATION
C dominant 7	C7	1-3-5-b7	C-E-G-B \flat
C dominant 7 sus 4	C7sus	1-4-5-b7	C-F-G-B \flat
C dominant 7 add 6	C7/6	1-3-5-6-b7	C-E-G-A-B \flat
C dominant 7/6 sus 4	C7/6(sus4)	1-4-5-6-b7	C-F-G-A-B \flat
C dominant 7/11	C7/11	1-3-5-b7-11	C-E-G-B \flat -F
C dominant 7/6 11	C7/6/11	1-3-5-6-b7-11	C-E-G-A-B \flat -F
C dominant 9	C9	1-3-5-b7-9	C-E-G-B \flat -D
C dominant 9 sus 4	C9sus	1-4-5-b7-9	C-F-G-B \flat -D
C dominant 11	C11	1-3-5-b7-9-11	C-E-G-B \flat -D-F
C dominant 13	C13	1-3-5-b7-9-13	C-E-G-B \flat -D-A
C dominant 11/13	C11/13	1-3-5-b7-9-11-13	C-E-G-B \flat -D-F-A

Diminished Chords

NAME	SYMBOL	CONSTRUCTION	NOTATION
Cdim7	C $^{\circ}$ or C $^{\circ}$ 7	1-b3-b5-bb7 (consecutive minor third intervals)	C-E \flat -G \flat -B $\flat\flat$ (A)

Half Diminished Chords

NAME	SYMBOL	CONSTRUCTION	NOTATION
C half diminished	C ϕ or Cm7-5	1-b3-b5-b7	C-E \flat -G \flat -B \flat

Augmented Chords

NAME	SYMBOL	CONSTRUCTION	NOTATION
C augmented 7	C+7 or C7+5	1-3-#5-b7	C-E-G#-B \flat
C augmented 11	C+11 or C9+11	1-3-5-b7-9-#11	C-E-G-B \flat -D-F#

Augmented means #5 with the exception of the augmented 11th.

Altered Chords

Altered chords are constructed by simply following the instructions dictated by the chord symbol. The altered tones and extensions are indicated by # or + for raised and \flat or - for lowered and are usually placed within parens.

For example:

C7+5	1-3-#5-b7	C-E-G#-B \flat
C7+9	1-3-5-b7-#9	C-E-G-B \flat -D#
C7-9	1-3-5-b7-b9	C-E-G-B \flat -D \flat
C13-5-9	1-3-b5-b7-b9-13	C-E-G \flat -B \flat -D \flat -A
C13+11	1-3-5-b7-9-#11-13	C-E-G-B \flat -D-F#-A

* Any alteration of the fifth in a chord must be included in the final chord voicing.

Experimenting with Chord Substitution

RECOMMENDED PROCEDURE FOR EXPERIMENTING WITH CHORD SUBSTITUTION

Practice finding chord substitutions with songs that are thoroughly familiar to you. Lack of familiarity with a song will make it much harder to judge whether your choice for a substitute chord will work or not.

1. Write down the original chords of the song you choose.
2. Try to apply some of the procedures for contextual substitution: back-cycling, half-step progression, flat five substitution, passing tones (described in detail on pages 73 through 105).
3. Consult the suggestions for substitutions on major, minor and dominant seventh chords listed on pages 166 through 169. Remember, although the suggestions are theoretically correct, only a few will be effective when combined with a specific melody. Each song will present its own problems and possibilities.
4. *Experiment freely.* Write your choices above the original chord symbols. Constantly check and compare the new sounds you find with the melody and against the original chord changes. If an original chord sounds better than anything you find, keep the original chord. Don't choose a substitution that conflicts with the melody or that destroys the feeling and flow of the song. Write in only the substitutions that you feel enhance the melody and add interest and strength to the harmony.

*See the Supplementary Suggestions
on page 174 for further study.*

WHY SUBSTITUTIONS WORK

To understand the reasons for many of the following substitutions, compare the spellings of each substitute chord with the original chord spelling. You will find that the substitute chord usually has at least one tone in common with the chord it replaces. In fact, *common tones are the basis for all chord substitutions.*

Because of common tones, most chord substitutes could be considered to be extensions and alterations of the original chord. For example:

For C7, try substituting Bbmaj7

ORIGINAL CHORD	C7	=	C - E - G - B \flat		
SUBSTITUTE CHORD	Bbmaj7	=	B \flat - D - F - A		
Analysis:	FUNCTION	Bbmaj7	C7	FUNCTION	
	root	B \flat	common tone	B \flat	7
	3	D		D	9
	5	F		F	11
	maj7	A		A	13

Bbmaj7 contains the upper extensions of C13: 1 - 3 - 5 - \flat 7 - 9 - 11 - 13
C - E - G - B \flat - D - F - A

Many potential substitutions can be found within any highly embellished chord. The following example demonstrates that any inversion of an embellished chord can be tried as a possible substitution by treating each tone of the chord as a root. The remaining chord tones are spelled from the new root and are taken from the original embellished chord.

ORIGINAL CHORD	Cmaj7	CHORD TONES	1 - 3 - 5 - 7
		CHORD SPELLING	C E G B
EMBELLISHED CHORD	Cmaj9/6+11	CHORD TONES	1 - 3 - 5 - 6 - 7 - 9 - +11
		CHORD SPELLING	C E G A B D F#

ROOT	CHORD TONES	CHORD
C	C - E - G - B	Cmaj7
NEW ROOTS	CHORD TONES	SUBSTITUTE CHORDS
E	E - G - B - D	Em7
G	G - B - D - F#	Gmaj7
A	A - C - E - G	Am7
B	B - D - F# - A	Bm7
D	D - F# - A - C	D7
F#	F# - A - C - E	F#m7-5

All possible substitutions for Cmaj9/6+11

SUBSTITUTIONS FOR DOMINANT SEVENTH CHORDS

The dominant seventh chord offers more opportunities for embellishment than any other chord, thereby increasing the number of potential substitutes you can explore.

For a dominant seventh, try substituting:

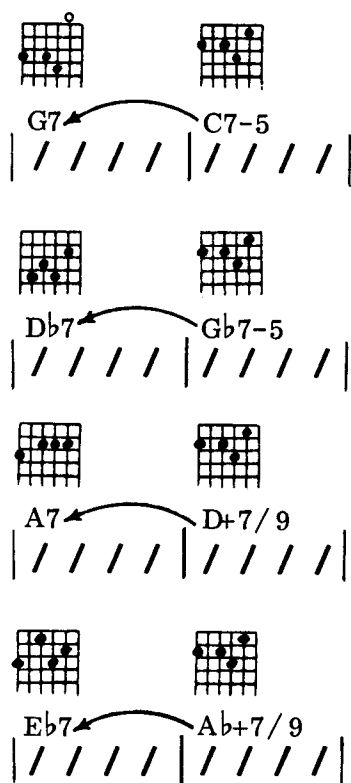
- Extensions and alterations (all inversions).** Although embellishments are not actual substitutions (see page 72), they are included here because of their potential when inverted. Substitution possibilities depend on the extent of the embellishment of the original chord.
- Any type of minor chord a perfect fifth above the root.**
For C7 try Gm7, Gm9, Gm11, and so on. (See the section on embellishing minor chords, page 163.)
- A minor seven flat five chord (half diminished) a major third above the root.**
For C7 try Em7-5 (same as C9 no root)
- Any type of major chord a whole step below the root.**
For C7 try Bbmaj7
- A major chord a whole step above the root.**
For C7 try D
- Any type of chord a flat five above the root.**
For C7 try Gbmaj7, Gb9
- A minor(major seventh), minor seventh, or a minor sixth chord a half step above the root.**
For C7 try Dbm(maj7), Dbm7, Dbm6.
- Enharmonic equivalents.** Enharmonic equivalents have the same sound, the same tones, but different chord names. They can be used as substitutes for all chord types, not just dominant sevenths.
F#maj7 = Gbmaj7

Thinking in terms of enharmonic equivalents will expand the number of possible substitutions for a given chord progression. For example:

ORIGINAL PROGRESSION	
G7	C7-5
/ / / /	/ / / /

The enharmonic equivalents of C7-5 are Gb7-5, D+7/9 (no root), Ab+7/9 (no root). All four chords contain exactly the same tones.

Now, instead of backcycling from one original chord (see backcycling, page 76), you can also try backcycling from its enharmonic equivalents.



The following substitutions for dominant sevenths are based either on enharmonic equivalents or on common tones. Before trying the substitutions, you must be familiar with the diminished seventh chord.

Substitutions and the Diminished Seventh Chord

The diminished seventh chord is a four-note chord made up of consecutive minor third intervals. For example:

C^o7 = 1 - b3 - b5 - 6(bb7)

C Eb Gb A(Bbb)

On the guitar, each tone is 3 frets higher than the previous tone. Since the intervals are equidistant, a diminished seventh chord can be produced by keeping the same hand position and moving along the fingerboard, stopping every 3 frets. Each diminished seventh chord thus produced will contain the same tones as the first chord, but in a different tonal arrangement.

	C ^o 7 moves up 3 frets to Eb ^o 7 moves up 3 frets to Gb ^o 7 moves up 3 frets to A ^o 7			
1	C	Eb	Gb	A
b3	Eb	Gb	A	C
b5	Gb	A	C	Eb
6	A	C	Eb	Gb

Any tone of a diminished seventh chord can be considered a root, since every inversion produces the same equidistant tones. Further, *all diminished seventh chords whose roots are in the same diminished seventh* (consecutive minor third intervals) *can be used as substitutions for each other.*

9. A diminished seventh chord a half step above the root and all its inversions.

For C7 try C[#]7, E^o7, G^o7 and Bb^o7. C[#]7 is an enharmonic equivalent for C7-9 (no root).

10. Any dominant seventh chord whose root is in the diminished seventh chord built on the root of the original chord.

For C7 try Eb7, Gb7, A7.

11. An altered major seventh chord a whole step below the root (see item 4) and all other major seventh chords (altered) whose roots can be found in the diminished seventh chord starting a whole step below the root of the original chord.

Note: The major seventh chord must be altered so that its tones conform to the basic tones in the original chord. For example:

ORIGINAL CHORD	CHORD TONES	
C7	C - E - G - Bb	
MAJOR SEVENTH CHORD	ALTERED MAJOR SEVENTH CHORD	ALTERED TONE
Bbmaj7	Bbmaj7-5	E = b5
Dbmaj7	Dbmaj7-5	G = b5
Emaj7	Emaj7-5	Bb = b5
Gmaj7	Gm(maj7)	Bb = b3

For C7 try Bbmaj7-5, Dbmaj7-5, Emaj7-5, Gm(maj7).

12. An altered minor seventh chord a perfect fifth above the root (see item 2) and all other minor seventh chords (altered) whose roots can be found in the diminished seventh chord starting a perfect fifth above the root of the original chord. Determine why the alterations were made in the suggested chords.

For C7 try Gm7, Bbm6, Dbm6, Em7-5.

13. Altered dominant seventh chords every 2 frets above and below the root, every 3 frets above and below the root, and every 4 frets above and below the root.

As you can see from these suggestions, there is plenty of room to experiment.

SUBSTITUTIONS FOR MAJOR CHORDS

For a major chord, try substituting:

- Extensions and alterations (all inversions)
- Any type of minor chord a major third above the root.
For Cmaj9 try Em7.
- Any type of minor chord a minor third below the root.
For Cmaj9 try Am7.
- Any type of chord a flat five above the root, especially if the original chord resolves up a perfect fourth. This substitution works because of common tones and half-step progressions (page 77).
For Cmaj9 try Gbmaj7, Gb7, Gbm7.
- A dominant seventh chord (usually altered). This substitution is sometimes used on endings for a special effect—use it sparingly. It can also be tried if the chord resolves up a perfect fourth (common tones and back-cycling).
For Cmaj9 try C7+9 or C9+11.

SUBSTITUTIONS FOR MINOR CHORDS

For a minor chord, try substituting:

- Extensions and alterations (all inversions). See page 163 on embellishing minor chords.
- Any type of major chord a minor third above the root.
For Cm7 try Ebmaj7.
- Any type of major chord a major third below the root.
For Cm7 try Abmaj7.

4. Any type of dominant seventh chord a perfect fourth above the root.

Example 1: For Cm7 try F11. The dominant eleventh embellishment is a very effective substitution for a minor seventh chord, as it is the same as a minor seventh chord with the eleventh in the bass—Cm7/F (common tones).

Example 2: For Cm7 try F9+11. Augmented eleventh chords (also dominant thirteenth and dominant seventh (flat five) chords are particularly effective substitutions when the minor chord functions as ivm6.

ORIGINAL PROGRESSION	Imaj7	I7	IVmaj7	ivm6
	Gmaj7	G7	Cmaj7	Cm6
	/ / / /	/ / / /	/ / / /	/ / / /
SUBSTITUTE PROGRESSION	Gmaj7	G7	Cmaj7	F9+11
	/ / / /	/ / / /	/ / / /	/ / / /

5. Any type of dominant seventh chord built on the same root as the original chord.

For Cm7 try C7, C+7, C+7+9, and so on.

This kind of substitution is common when the minor chord resolves up a perfect fourth (common tones and backcycling). Watch out for conflicts with the melody.

6. Any type of chord a flat five above the root.

For Cm7 try Gbmaj7, Gb9, and so on.

7. Any minor seventh chord whose root is in the diminished seventh chord built on the root of the original chord.

For Cm7 try Ebm7, Gbm7, Am7. See page 168, item 11.

Although you should find these suggestions for substitute chords very helpful, they can never replace thorough study of this fascinating topic. Several excellent books that cover chord substitutions and embellishments are listed in the supplementary reading sections found on page 71 and on page 174.

How to Transpose a Melody Using the Staff

ORIGINAL KEY	NEW KEY	LETTER DISTANCE*	PROCEDURE
E♭	E	1 (same): E	Use the same lines and spaces used in the original key. Add the <i>new</i> key signature.
E♭	F or F♯	2: E F	If the note from the original key is on a <i>line</i> , go up to the next <i>space</i> . If the note from the original key is on a <i>space</i> , go up to the next <i>line</i> . Add the <i>new</i> key signature.
E♭	G♭ or G	3: E F G	If the note from the original key is on a <i>line</i> , go up to the next <i>line</i> . If the note from the original key is on a <i>space</i> , go up to the next <i>space</i> . Add the <i>new</i> key signature.
E♭	A♭ or A	4: E F G A	If the note from the original key is on a <i>line</i> , go up to the next <i>line plus one space</i> . If the note from the original key is on a <i>space</i> , go up to the next <i>space plus one line</i> . Add the <i>new</i> key signature.
E♭	B♭ or B	5: E F G A B	If the note from the original key is on a <i>line</i> , go up <i>two lines</i> . If the note from the original key is on a <i>space</i> , go up <i>two spaces</i> . Add the <i>new</i> key signature.
E♭	C♭ or C or C♯	6: E F G A B C	<i>Instead of counting up 6 notes, count down 3 notes.</i> If the note from the original key is on a <i>line</i> , go down to the next <i>line</i> . If the note from the original key is on a <i>space</i> , go down to the next <i>space</i> . Add the <i>new</i> key signature.
E♭	D♭ or D	7: E F G A B C D	<i>Instead of counting up 7 notes, count down 2 notes.</i> If the note from the original key is on a <i>line</i> , go down to the next <i>space</i> . If the note from the original key is on a <i>space</i> , go down to the next <i>line</i> . Add the <i>new</i> key signature.

*The number of letters from the original key to the new key.

Finding Moving Lines with Chord Symbols

The following examples and exercises will give you practice in finding moving lines from chord symbols.

The first two chord symbols in a progression often indicate if the line is moving up or down. In example 1, both the Am and the Am7 chords contain the notes A-C-E. *The difference between them* is the note G which appears in the Am7 chord. The note in the Am chord closest to G is A. Therefore, the progression Am Am7 can be implied by A *moving down* to G. The downward direction of this line is confirmed by the chord symbols that follow: G moves down to F# and F# moves down to Fb in the F chord.

Example 1

(A-C-E) (A-C-E-G) (A-C-E-F#) (F-A-C-Eb-D)

Am Am7 Am6 F13

The moving bass line implied by Example 1.

Am Am7 Am6 F13

Example 2

(A-C-E) (F-A-C) (A-C-E-F#) (A-C-E-G)

Am F Am6 Am7

In this example the line is moving *upward*. Both the Am and F chords contain the notes A and C, but the notes E and F are not common to both chords. Since the Am symbol is placed *before* the F symbol, Am to F is implied by E moving upward to F. The upward direction of the line is confirmed by the chord symbols that follow. The F of the F chord moves upward to F# of the Am6 chord and F# moves upward to G of the Am7 chord.

The moving bass line implied by Example 2.

Am F Am6 Am7

These chord progressions are typical of those found in popular standards and show tunes. Follow the examples carefully and complete all the exercises.

This bass line seems to be moving up. Is it? Complete the exercise.

(C-Eb-G) (Ab-C-Eb) (C-Eb-G-A) (C-Eb-G-Bb)

Cm Ab Cm6 Cm7

Express the bass line in half notes.

(E \flat -G-B \flat) (F-A-C-E \flat) (B \flat -D-F-A \flat) (E \flat -G-B \flat)
 E \flat F7 B \flat 7 E \flat

() ()

Complete

(G-B-D) (G \sharp -B-D-F) (A-C-E-G) (F \sharp -A \sharp -C \sharp -E) (B-D-F \sharp)
 G G \sharp ° Am7 F \sharp 7 Bm

() () () () ()

Complete the moving line (express bass line in half notes).

(C-E \flat -G) (C-E \flat -G-B \flat) (D-F \sharp -A-C) (D-F-A \flat -B) (C-E \flat -G)
 Cm Cm7 D7 D° Cm

() () () () ()

Find the moving line.

See chord spelling chart on pages 160–161 when chord spellings are not indicated above the symbols.

Construct your bass lines using one note per measure (a dotted half note) in $\frac{3}{4}$ time.

$\frac{3}{4}$

In $\frac{4}{4}$ time, use two notes per measure (two half notes).

$\frac{4}{4}$

A \flat Adim E \flat Fm F \sharp dim Cm

() () () () () ()

Complete the moving line

Dm B \flat Dm6 Dm7

() () () ()

Complete

Cm Cm7 F7 D7-5 G7

() () () () ()

Complete



Complete

When the first two chord symbols leave doubt whether the line is moving up or down, look at the symbols that follow.



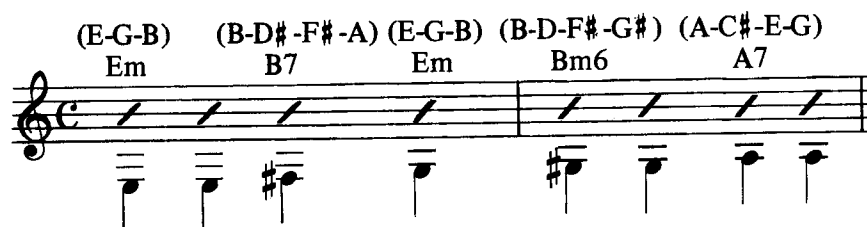
Complete

It is good practice to try to keep the line moving in the same direction as long as possible.

Play



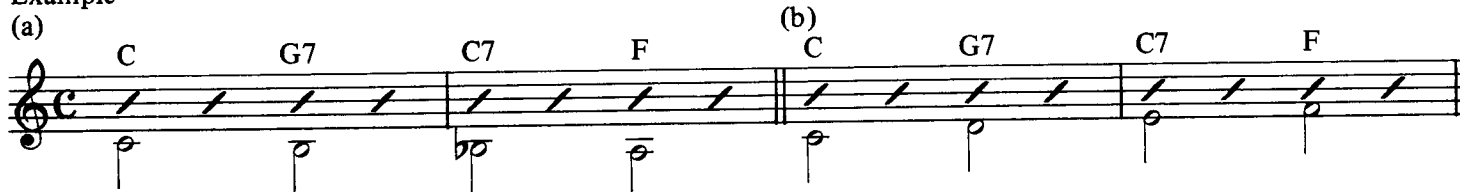
Play



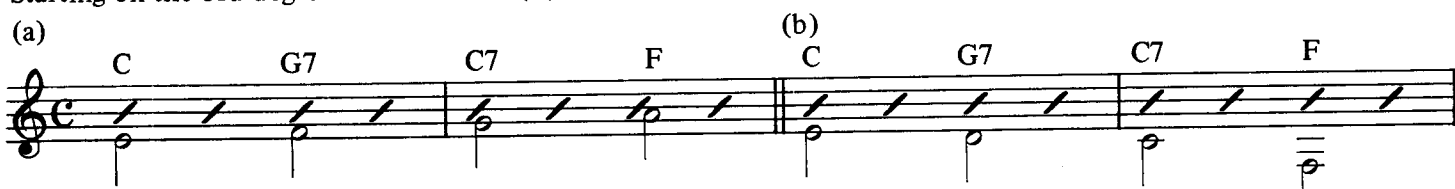
Some chord progressions imply more than one good choice for a bass line. Two good lines may start on the same note, then move in opposite directions.

Starting on the root (C).

Example



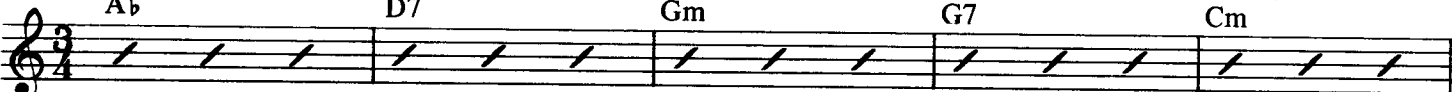
Starting on the 3rd degree of the C scale (E).



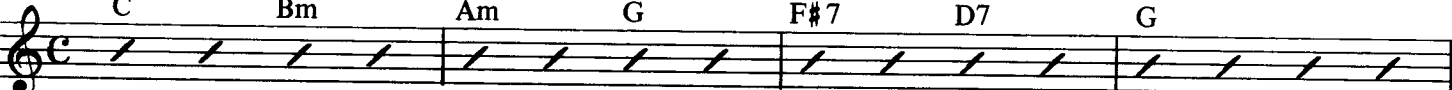
Skip down a perfect fifth, very effective (see page 98).

The final choice for any line must always depend upon the melody.


In the progression below there are two possible directions for the bass line. If the line starts on the fifth (E \flat) of the A \flat chord, according to the principles stated so far, the next note would be D of the D7 chord. If the line starts on the root (A \flat) of the A \flat chord, the next note would be the A \natural of the D7 chord. One of these approaches will enable the line to continue with a smooth linear movement, the other will not. Find the correct line. Write in the letter name of the note rather than the note itself.

(A \flat -C-E \flat) A \flat	(D-F \sharp -A-C) D7	(G-B \flat -D) Gm	(G-B-D-F) G7	(C-E \flat -G) Cm
				
Write → (E \flat)	()	()	()	()
Write → (A \flat)	()	()	()	()


In this progression three moving lines can be found by starting on the root, the third and the fifth of the chord respectively. Find all three lines.

(C-E-G) C	(B-D-F \sharp) Bm	(A-C-E) Am	(G-B-D) G	(F \sharp -A \sharp -C \sharp -E) F \sharp 7	(D-F \sharp -A-C) D7	(G-B-D) G
						
Write → (C)	()	()	()	()	()	()
Write → (E)	()	()	()	()	()	()
Write → (G)	()	()	()	()	()	()

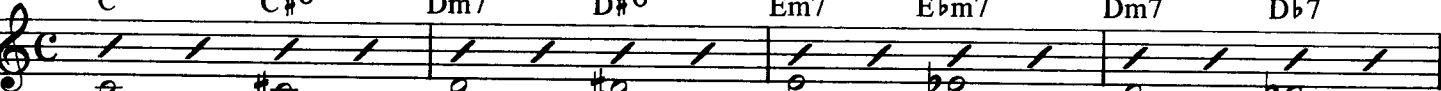


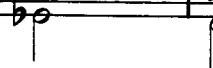
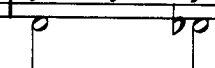
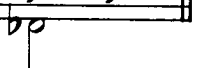
Find three lines.

Cm	G7	C7	Fm
			
Write → ()	()	()	()
Write → ()	()	()	()
Write → ()	()	()	()


Find two lines.

G	Gdim	D7	G
			
Write → ()	()	()	()
Write → ()	()	()	()

A change of direction in the bass line is implied by the following progression.

C	C \sharp $^{\circ}$	Dm7	D \sharp $^{\circ}$	Em7	E \flat m7	Dm7	D \flat 7
							
Play							

Find the line.

G6	G $^{\circ}$	Cm6	G $^{\circ}$	G
				

This progression contains three excellent lines. Find the three lines and write in the names of the notes.

	Gmaj7	D7	E ^o	E7	Cm6	C# ^o	Dm7
Write →	()	()	()	()	()	()	()
Write →	()	()	()	()	()	()	()
Write →	()	()	()	()	()	()	()

Remember, chord symbols, like words in a sentence, must always be considered *in relation to each other*.

Supplementary Suggestions

TITLE	AUTHOR	PUBLISHER
<i>Advanced Chord Concepts: Substitutions and Voice Leading</i>		
Chord Chemistry	Ted Greene	Dale Zdenek Publications
Howard Roberts Guitar		
Manual of Chord Melody	Howard Roberts	Playback Music
Jazz Chords for Guitar	Richard Boukas	Amsco Music, distributed by Music Sales Corp.
The Johnny Smith		
Approach to Guitar	Johnny Smith	Mel Bay Publications, Inc.
Modern Chords and Progressions for Jazz and Classic Guitar	Ted Greene	Dale Zdenek Publications
<i>Fingerstyle Collections</i>		
Fingerpicking Bach	Marcel Robinson	Amsco Music, distributed by Music Sales Corp.
Fingerpicking Gershwin	John Miller	Amsco Music, distributed by Music Sales Corp.
Fingerpicking Lennon/McCartney	Eric Schoenberg	Amsco Music, distributed by Music Sales Corp.
Jazz Etudes	Alan deMause	Mel Bay Publications, Inc.
<i>Chord Melody Solo Collections</i>		
Chord Melody Stylings of Andy Nelson	Andy Nelson	Joy Music
Joe Pass Chord Melody Solos	Joe Pass	Gwynn Music
Tony Mottola Guitar Style	Tony Mottola	Mel Bay Publications, Inc.

Scales in Tenths

- ☐ The following scale studies in tenths are to be played smoothly (*legato*), with both voices held for their full time value.
- ☐ Avoid tension by deliberately relaxing the muscles of your left shoulder and arm when moving up and down the fingerboard.
- ☐ Carefully follow the left hand finger designations. Remember, a fingering that seems awkward or difficult may be preferred if it permits smooth movement to the notes that follow.

m i a m i a m

a m i a m i a m

m i a m i a m

a m i a m i a m

m i a m i a m

m a m a
i m i m

⑤ ——— ④ ——— ⑤

④ ———

①

④

m a m a
i m i m

①

④

The following is a movable form of a scale in 10ths.

③ ② ① ② ③

a m a m a m a m a m a m a m
m i m i m i m i m i m i m i m

⑥ ——— ⑤ ——— ④ ——— ⑤ ——— ⑥

THREE STUDIES IN CONTRARY MOTION

① *i m i m i m* ② *i m i m i m i m i m*

⑥ ④ ——— ③ ——— ④ ——— ⑥

Note: Take advantage of open strings whenever possible.

① *a m a m a m a m a m a m a m*

⑥ ⑤ ——— ④ ——— ⑤ ——— ⑥

a m i m a m i m a m

CHROMATIC SCALE IN OCTAVES (FIRST POSITION)

④ ——— ③ ——— ② ——— ① ———

⑥ ——— ⑤ ——— ④ ——— ③ ———

② ——— ③ ——— ④ ———

④ ——— ⑤ ——— ⑥ ———

The Arpeggio

Arpeggio practice is essential for the development of independence and strength in the fingers and thumb of the right hand. In addition, arpeggios (broken-chord patterns) provide countless variations for finger and thumb movements that can suggest ever-new musical approaches to the finger style arrangement.

Arpeggios are played free stroke to enable the individual notes of the chord to continue ringing after the string has been plucked. Care must be taken to *avoid hooking the strings*. Remember, play on your fingertips. *Never dig into the strings*.

The free stroke motion for playing arpeggios is the same as for plucking chords. See "The Howard Morgen Guitar Method: Fingerstyle Jazz/Popular Guitar: Preparations—An Introduction to Fingerstyle Playing," pages 80 and 90 for the free stroke, chords, and techniques.

Free Stroke with Thumb and Fingers. Below are six variations of an E minor chord using *i*, *m*, *a*.

1. Start with *a*, then *m*, then *i*.

a m i

2.

m i a

3.

i a m



4. Start with *i*, then *m*, then *a*.

i m a

5.

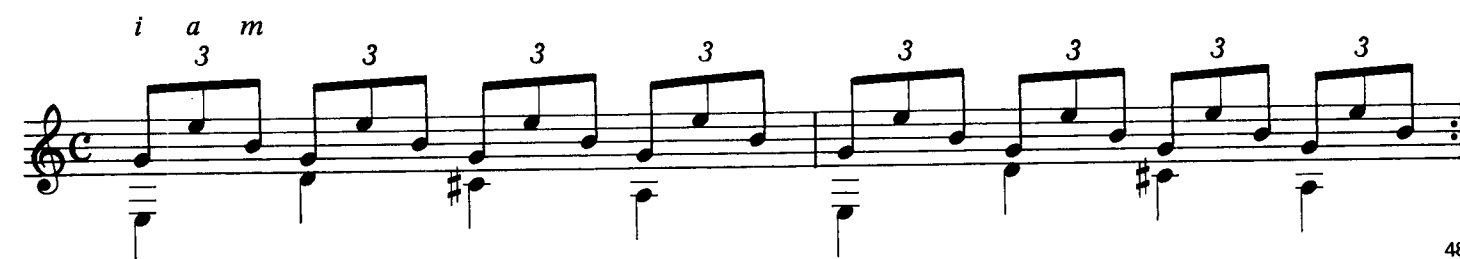
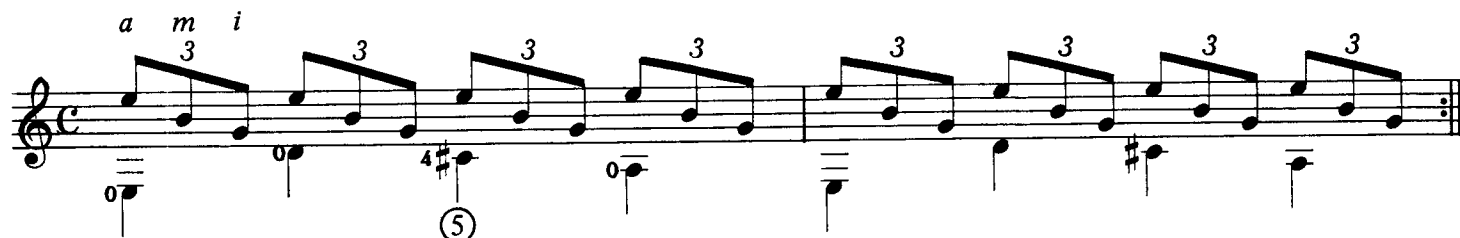
m a i

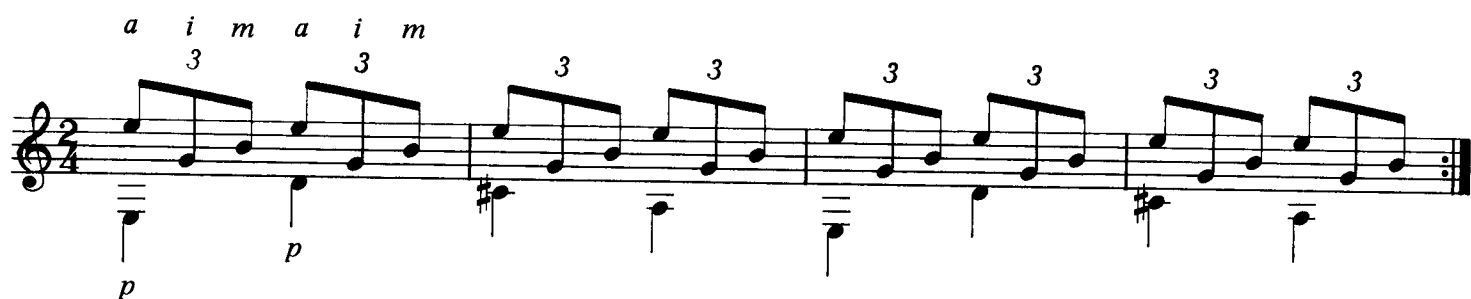
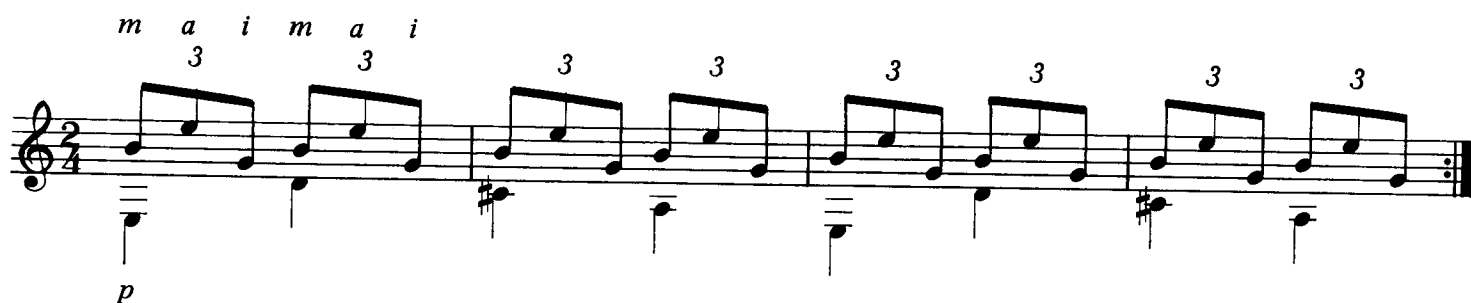
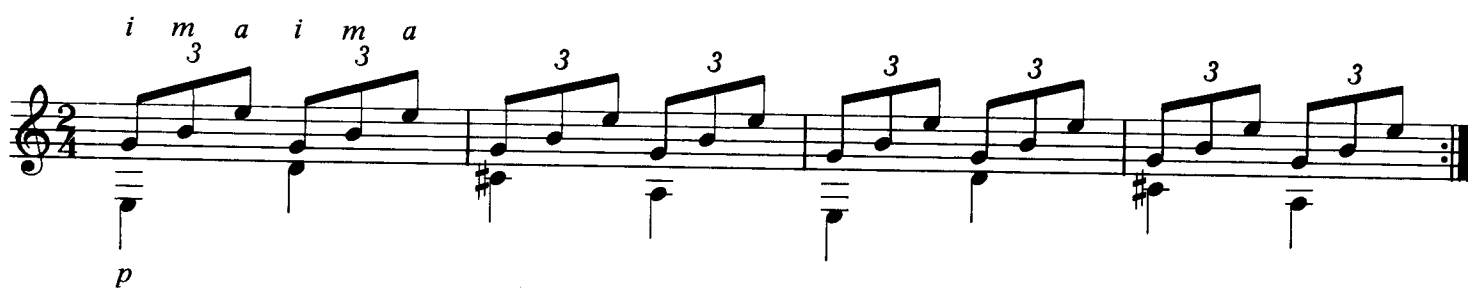
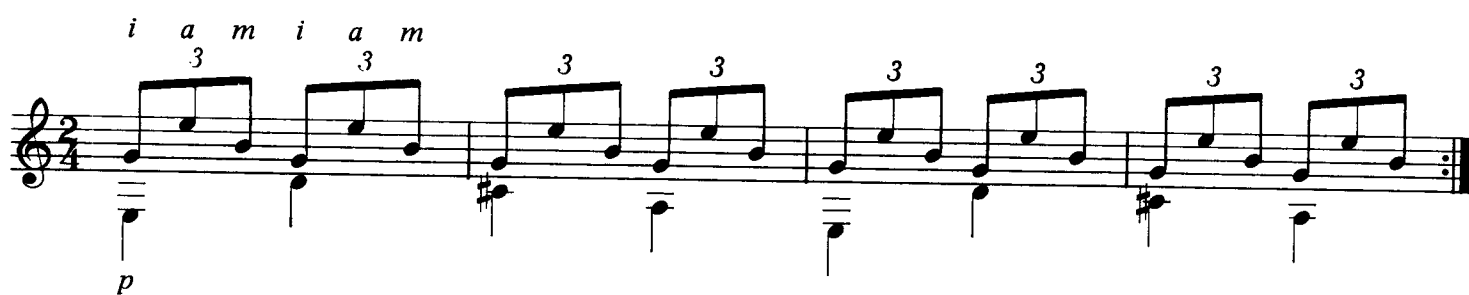
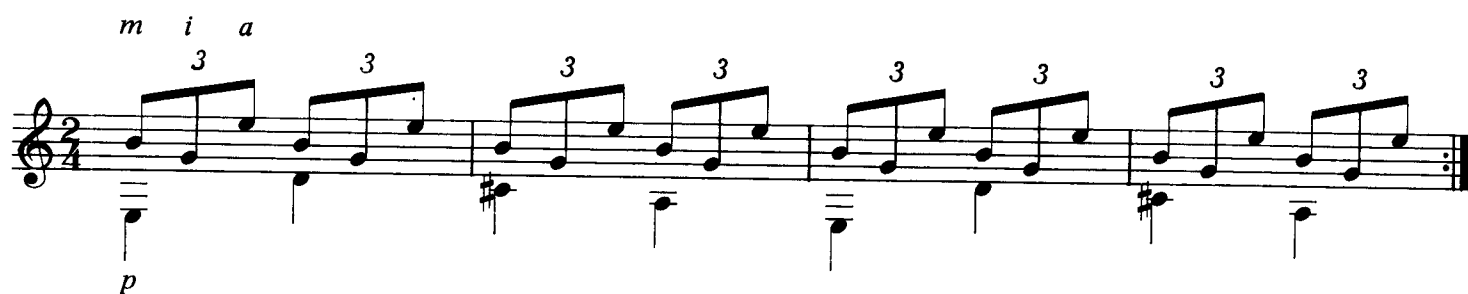
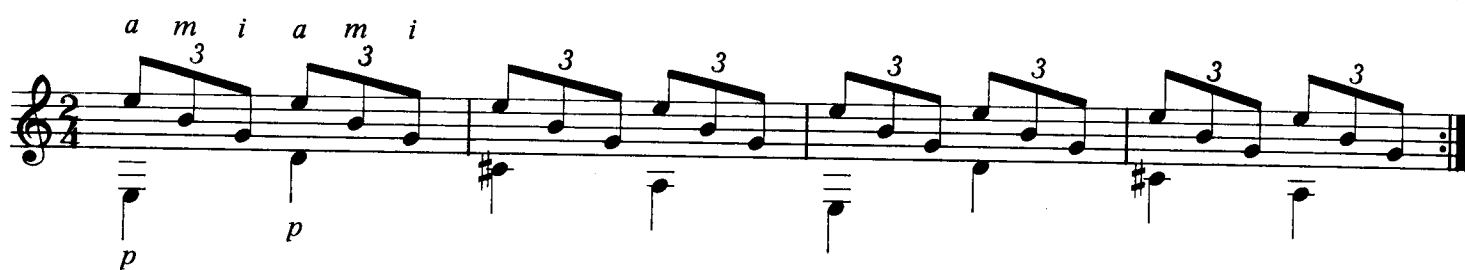
6.

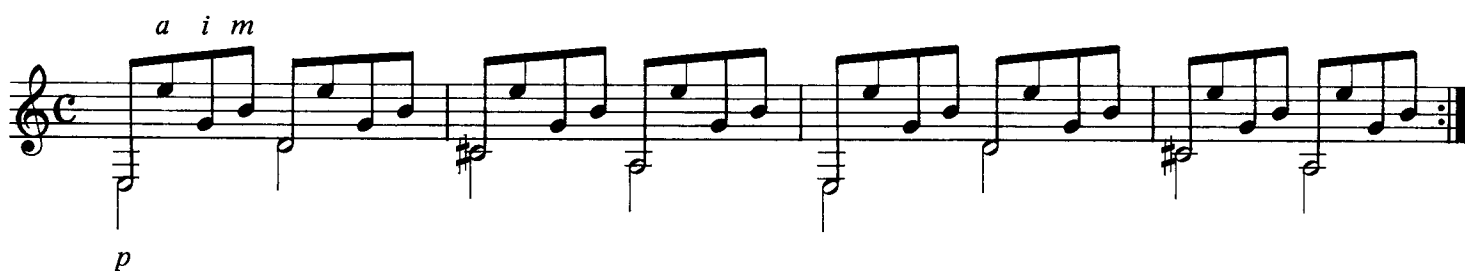
a i m



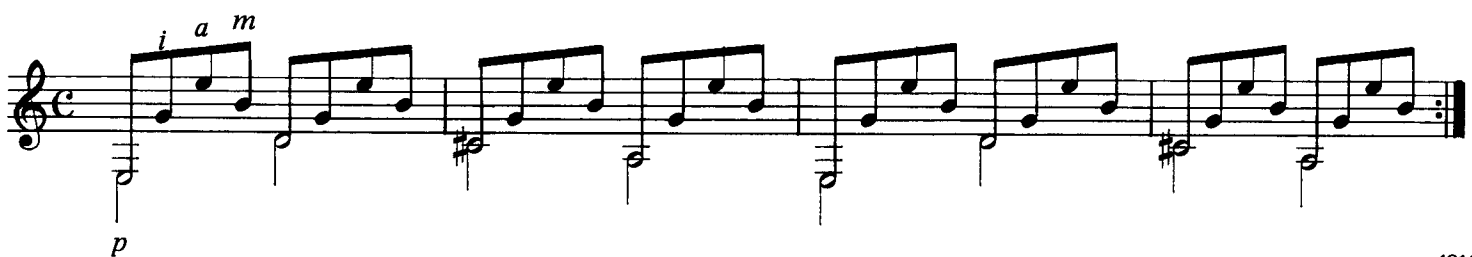
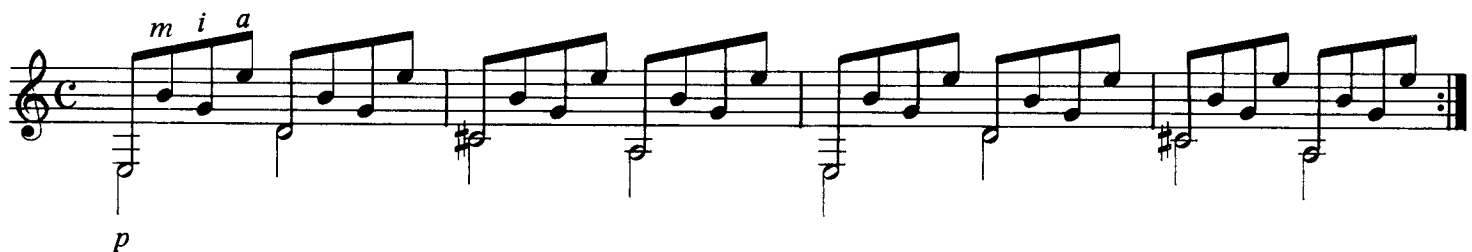
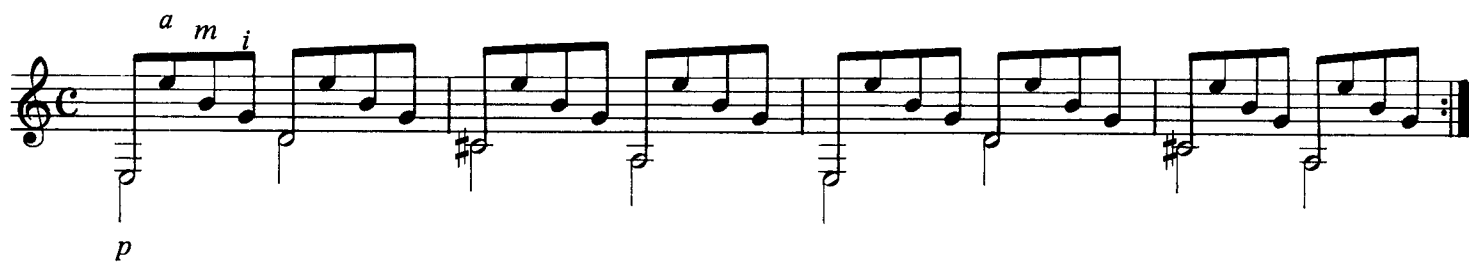
Added bass notes.







The following group of arpeggios represent some of the most frequently used combinations for the right hand. For clarity, the arpeggios have been organized according to the finger variations shown on page 178.



i m a i m

p

Also apply this formula. → *i m a m i*

p

m a i m a

p

a i m a i

p

a m i a m

p

Also apply this formula. → *a m i m a*

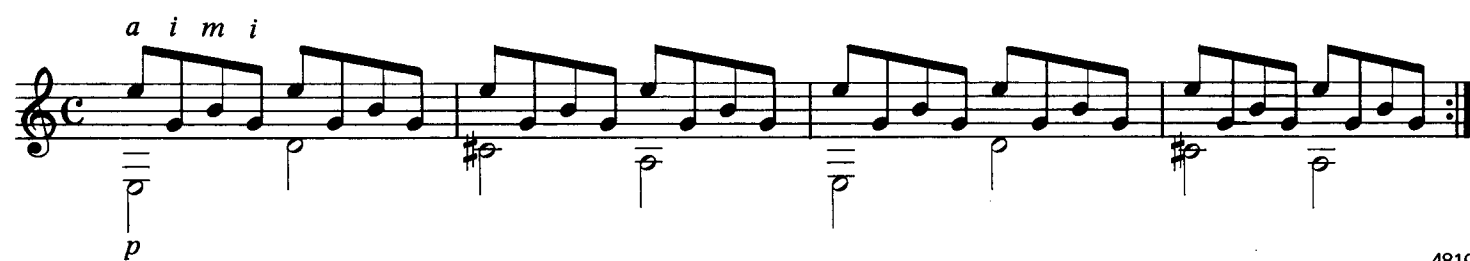
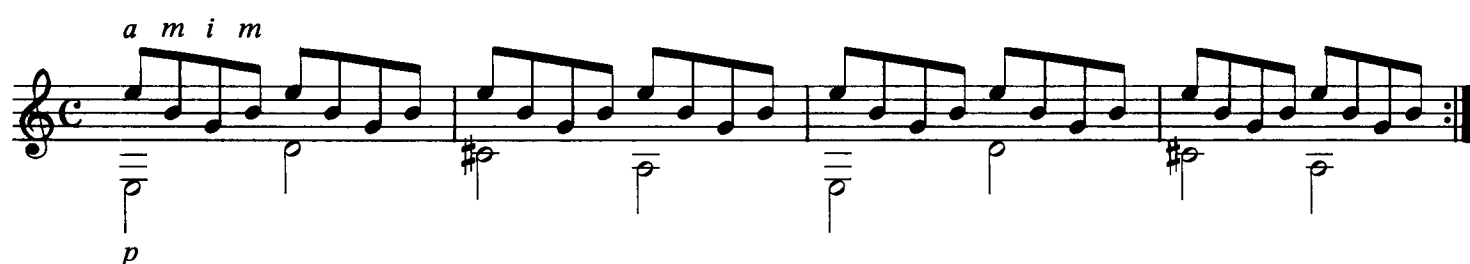
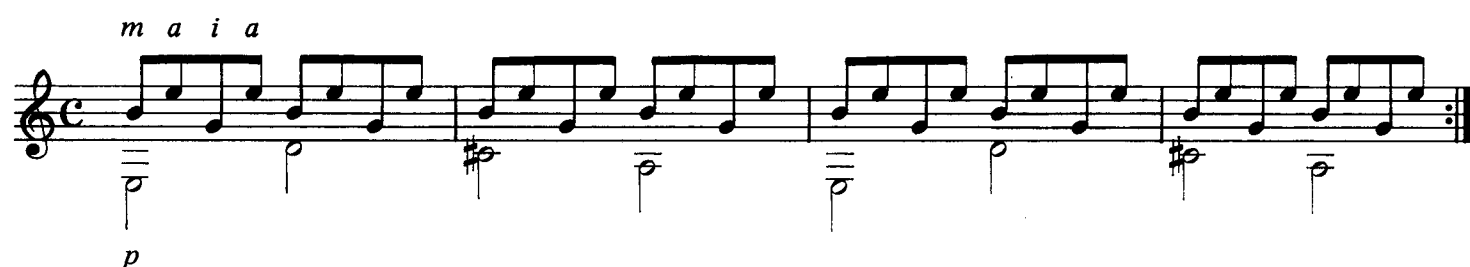
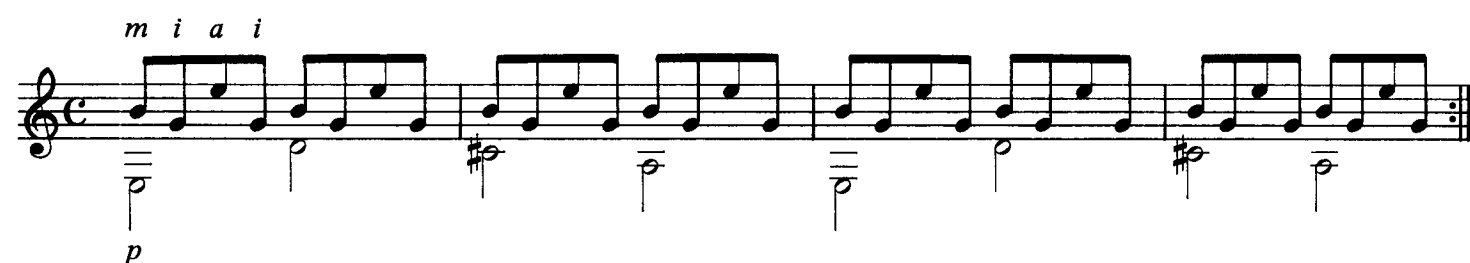
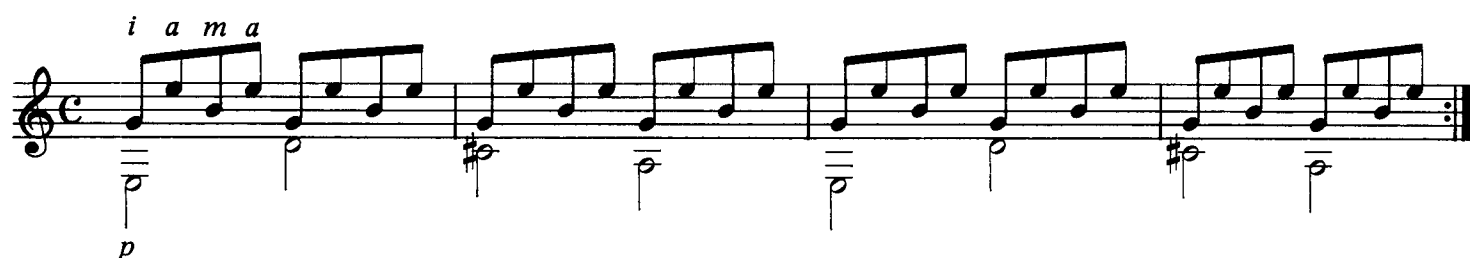
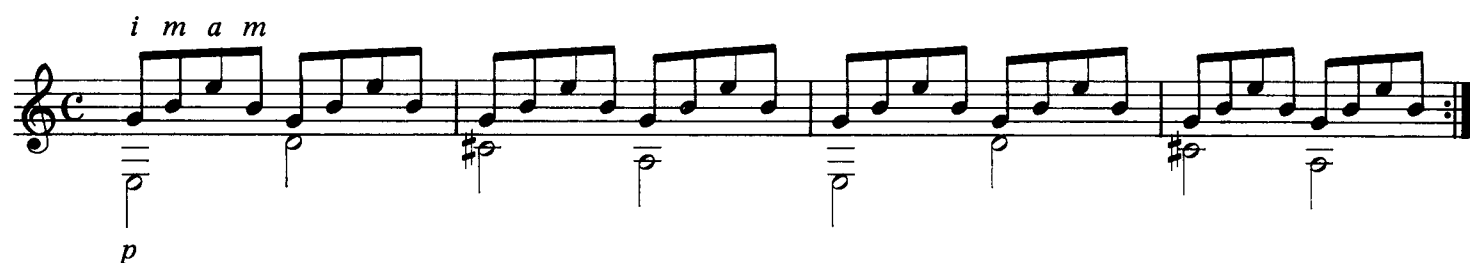
p

m i a m i

p

i a m i a

p



i m i a i

p

i a m a m

p

i a i m i

p

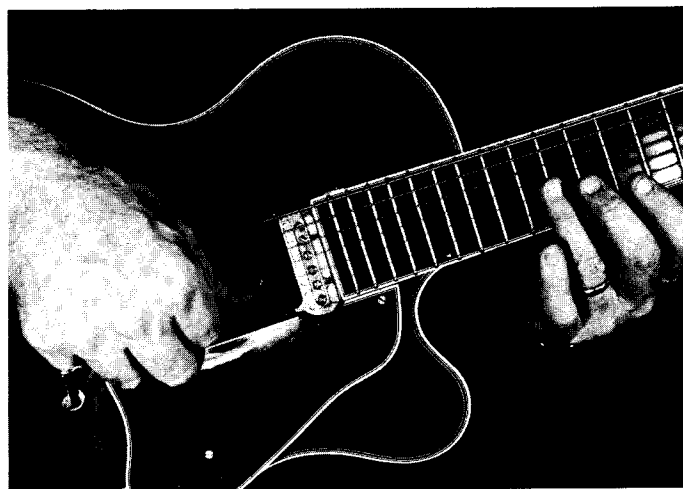
a i a m a

p

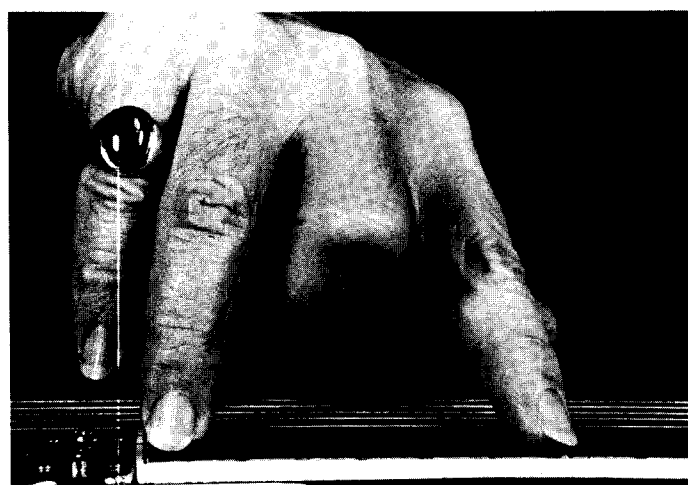
PHOTO ILLUSTRATIONS FOR NATURAL AND ARTIFICIAL HARMONICS TECHNIQUES



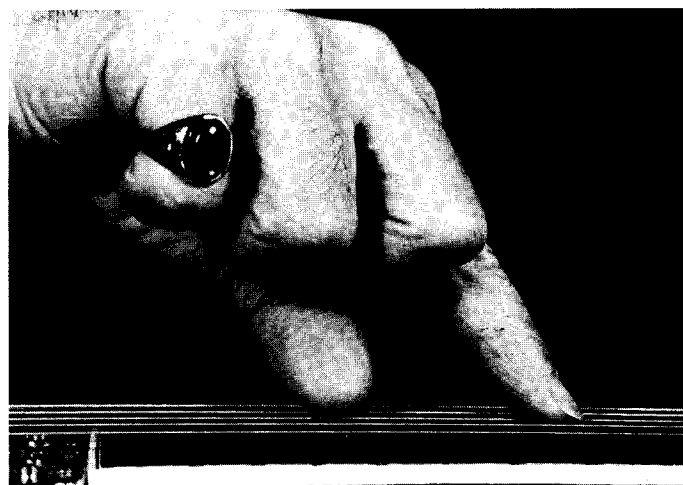
1. The thumb is about to sound a natural harmonic produced at the twelfth fret (see page 186).
(Carl Barney "7" String Guitar)



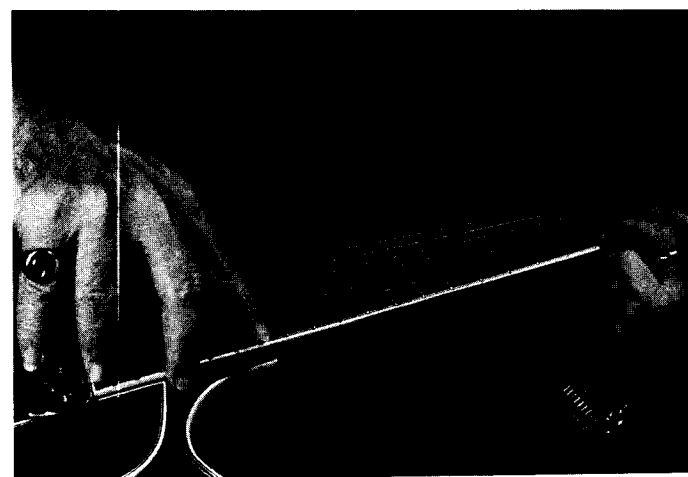
2. About to play a chord with natural harmonics at the twelfth fret (see page 186).



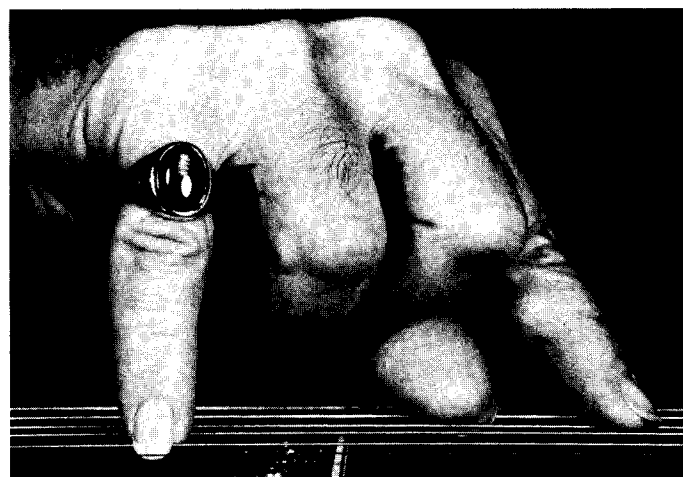
3. Right Hand Harmonic Technique: plucking (sounding) string with *a* finger (see page 187).



4. Right Hand Harmonic Technique: sounding string with thumb (*p*) (see page 187).



5. Artificial Harmonic G, sounded with Right Hand Harmonic Technique (see page 146).



6. Combining harmonic tone with regular tone. The *m* and *a* fingers have been pulled back temporarily so that you can see what is actually happening (see page 147).

Harmonics

A harmonic is the clear, ringing, chime-like tone that is produced on a stringed instrument when a vibrating string is touched lightly at certain designated points along its length. There are two kinds of harmonics that can be produced on the guitar—**natural** and **artificial**. Natural harmonics are produced on *open* strings. Artificial harmonics are produced on *stopped* strings. (See the section on artificial harmonics on page 146.)

Natural Harmonics (see photos 1 and 2 on page 185)

The natural harmonics that produce the greatest volume, clarity of tone and purity of pitch for all six strings are located at the 12th, 7th, and 5th frets.

How to play a harmonic at the 12th fret, sixth string.

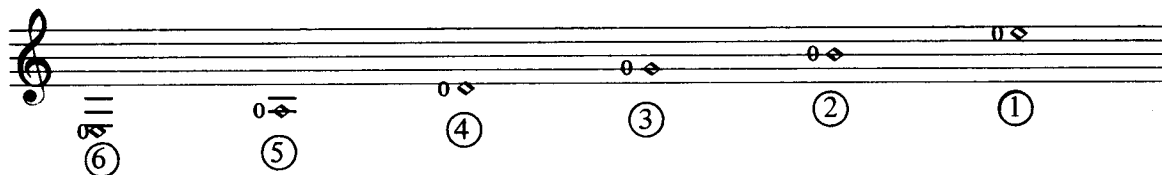
1. Place a left hand finger *directly over* (not back of, as in ordinary playing) the 12th fret of the sixth string.
2. Now, very gently, barely touch the fleshy part of the finger (just below the tip) to the string. *Do not depress the string.*
3. Strike the sixth string with your thumb (*p*). At the instant the string is sounded, lift your left hand finger from the string. If you leave your finger on the string after it is sounded, or if you lift your finger before the string is struck, the harmonic will not sound. It will take a bit of practice to develop the coordination that is needed to produce a clear harmonic.
4. The same procedure should now be employed to produce harmonics at the 12th fret for the remaining five strings.

NOTATION

Natural Harmonics are usually indicated by the abbreviation “H”, “Harm” or “Arm” together with the fret and string numbers. All natural harmonics sound *one octave higher than written*.

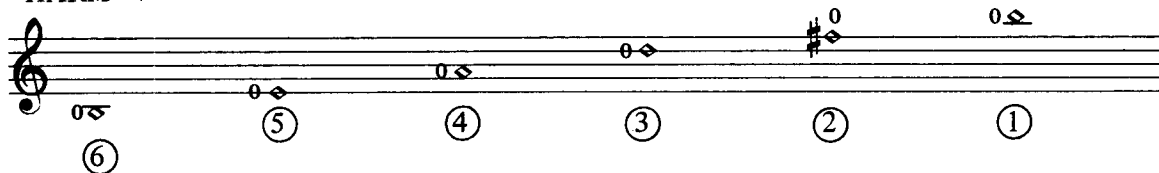
Harmonics at the 12th fret: A harmonic played at the 12th fret divides the vibrating string into two equal segments, producing a tone one octave higher than the open string.

“HARM” 12



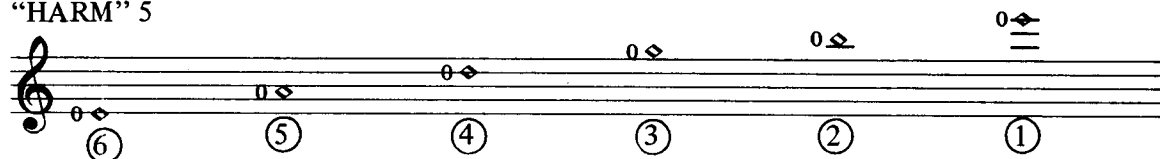
Harmonics at the 7th fret: A harmonic played at the 7th fret divides the vibrating string into three equal segments, producing a tone a perfect fifth higher than the octave produced at the 12th fret. (This tone is also located at the 19th fret.)

“HARM” 7



Harmonics at the 5th fret: A harmonic played at the 5th fret divides the vibrating string into four equal segments, producing a tone two octaves higher than the open string, or one octave higher than the harmonic produced at the 12th fret. (This tone is located at the 24th fret of an extended fingerboard.)

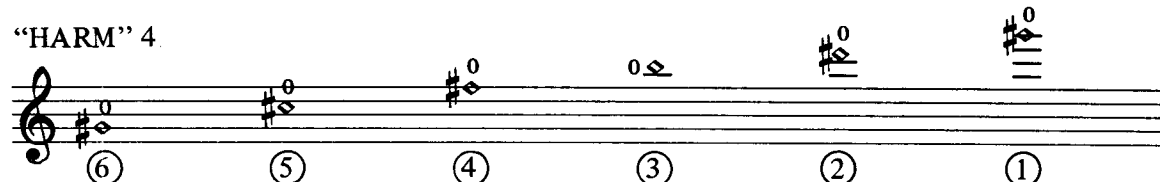
“HARM” 5



Note: natural harmonics can also be produced at the 4th, 9th, and 16th frets, as well as on the 3rd fret. (The 3rd fret harmonic will be the highest in pitch.) However, these harmonics are of lesser volume, poor in tone quality, and are much more difficult to produce.

Harmonics at the 4th and 3rd frets: A harmonic played a little to the left of the 4th fret divides the vibrating string into five equal segments, producing a tone a major third above the two octave harmonic produced at the 5th fret. This tone is also located at the 9th and 16th frets. The imperfect harmonic located at the 3rd fret (impractical and not commonly used) sounds one octave higher than the harmonic located at the 7th fret.

“HARM” 4



More Observations Based Upon the Above Examples

- ☐ Natural harmonics at the 4th, 7th, and 12th frets share the *same letter name* with the regular notes located at those frets.
- ☐ Harmonics at the 12th fret are the *same pitch* as the regular notes located at that fret.
- ☐ Harmonics at the 7th fret are written *exactly the same* as the regular notes located at that fret but they sound *one octave higher* in pitch.
- ☐ Harmonics at the 4th fret are pitches *two octaves higher* than the regular notes located at that fret.

Right Hand Harmonic Technique

PRODUCING NATURAL HARMONICS WITH THE RIGHT HAND ALONE

Natural harmonics can be produced without the aid of the left hand in the following manner:

1. Lightly touch the fleshy part of your right hand *i* finger (just below the tip) to the sixth string, directly over the 12th fret. Hold your *i* finger straight, as though you were pointing to the fret. *Do not depress the string.*
2. Sound the string with either your right hand thumb (*p*) or your *a* finger. As with left hand technique, you must withdraw your *i* finger the instant the string is sounded. (See photos 3 and 4 on page 185.)
3. Now try playing right hand harmonics over the 12th fret on the remaining five strings.

The use of right hand harmonic technique for natural harmonics is usually confined to playing tones above the 12th fret (16th, 19th, 24th, etc.).

The technique, however, is essential for the production of artificial harmonics (explained in detail on pages 146 through 149).

Supplementary Suggestions

TITLE	AUTHOR	PUBLISHER
<i>Classic Guitar Techniques Applied to Popular Music</i>		
Beatles for the Classic Guitar	Joe Washington	Music Sales Corp.
Contemporary Moods for the Classic Guitar	Laurindo Almeida	The Big 3 Music Corp.
Intermediate Guitar Solos, Books I, II, III	Myrna Sislen	The Big 3 Music Corp.
Note By Note	Chet Atkins & John Knowles	Guitar Player Books, distributed by Music Sales Corp.
Popular Classics for the Classic Guitar	Mario Abril	Chas. Hansen, Inc.
<i>Fingerstyle Jazz Concepts</i>		
The Art of Two Line Improvisation	Jimmy Wyble	Flat 5 Publications
Carry Me Bach	Joe Puma	Associated Music Pub., Inc.
Classical Country	Jimmy Wyble	Playback Music
Jazz Guitar Solos	Joe Pass	Gwynn Music
Original Guitar Solos	George Van Eps	Plymouth Music
Solo Jazz Guitar	Alan DeMause	Mel Bay Publications, Inc.
<i>Jazz Improvisation</i>		
Basic Guitar Studies	Billy Bauer	Charles Colin
Guitar Power	Alan DeMause	Amsco Music, distributed by Music Sales Corp.
Jazz Guitar Single Line Soloing, Volumes I & II	Ted Greene	Dale Zdenek Publications
Jazz Improvisation	David Baker	Music Workshop Publications
Jazz Improvising for the Rock/Blues Guitarist	Paul Lucas	Studio P/R
Joe Pass Guitar Style	Joe Pass	Gwynn Music
Patterns for Jazz	Jerry Coker	Studio P/R
Sal Salvador Single String Studies	Sal Salvador	Belwin Mills Music
Wes Montgomery Jazz Guitar Method	Lee Garson & Jimmy Stewart	The Big 3 Music Corp.

Artist List

Here is a list of names of outstanding artists who employ many of the finger style concepts and techniques that have been demonstrated in this method.

Laurindo Almeida	Cal Collins	Joe Pass
Chet Atkins	Buddy Fite	Bucky Pizzarelli
Gene Bertoncini	Barry Galbraith	Baden Powell
Luiz Bonfá	Ted Greene	Bola Sete
Lenny Breau	Bill Harris	Merle Travis
Kenny Burrell	Earl Klugh	George Van Eps
Charlie Byrd	Jorge Morel	Jimmy Wyble

The artists have been grouped according to the technique they best illustrate.

Independent Moving Bass Lines

Luiz Bonfá	Bill Harris
Lenny Breau	Jorge Morel
Buddy Fite	Bola Sete
Ted Greene	Jimmy Wyble

Rhythmic Devices

Chet Atkins	Lenny Breau
Luis Bonfá	Merle Travis

Block Chord Style with Inner Voice Movement

Bucky Pizzarelli (7 string) George Van Eps (7 string) Kenny Burrell

Classical Techniques (tremolos, arpeggios, flamenco, etc.) applied to Jazz

Laurindo Almeida	Barry Galbraith
Gene Bertoncini	Earl Klugh
Lenny Breau	Jorge Morel
Charlie Byrd	Baden Powell

Single String Picking Technique with simultaneous Chord Background

Lenny Breau	Joe Pass
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